57

Dramatic Mirror

JUNE 12, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY

WALLACE REID
Paramount Star Whose Newest Picture Is "Sick Abed"

BY CECIL DE MILLE

THE HEART AND SOUL OF MOTION PICTURES

Broadway Buzz • Picture Plays • In the Song Shops • Portraits

The MIRROR

Announces

THAT THE

STUDIO & DIRECTORS NUMBER

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— Containing —

An Inside Story of the Past Year in the Studios

◆ ◆

A Gallery of Famous Directors and Their Stars

◆ ◆

How the Big Pictures of the Past Year Were Made

◆ and ◆

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Black and white forms close July 12th

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PRESTO—you are in Normandy. You wear a velvet gown and flirt with dukes. Your lovers duel in the moonlit garden.

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* * * *

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can be found
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these pages

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Largest Manufacturers in the World of Brass Railing Brass Frames Brass Easels Brass Wickets Brass Letters Brass Signs Push and Kick Plates Ticket Choppers Door Guard Rails Changeable Signs Special Brass Work
Write for complete Catalogue
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Established Since 1882
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make-up

HESS HIGH GRADE
MAKE-UP Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

Published by Dramatic Mirror, Inc., every Friday and dated the following Saturday. Vol. LXXXI, No. 2165, June 12, 1920. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

THE MARKET PLACE

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THE WORLD'S STANDARD THEATRE ORGANS
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The Right Organ for Every House
Personal Attention to Your Individual Requirements
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Since 1886
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Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor. from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

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slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W 42nd Street New York City t.f.

song writers

$ Songwriters $ There's $$ In It—
Tells you how to write and compose song-poems; everything the songwriter wants to know. Money order or cash, 40 cents. Universal Art and Advertising Co., South Bend, Indiana.

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RECEIVED A NEW IMPORTATION OF French Beret Tams in all colors. Price $4.00. Write for Booklet 10T. t.f.
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STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
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Send 4 cents for 96-page Catalog H. D.

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The Largest Costuming Establishment in the World

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YOU WRITE WORDS FOR A SONG
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"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
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DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

HAVE YOUR SONG ADVERTISED AND SOLD by a high-class Singing and playing Sextette which is making a complete tour of the United States. Write for particulars. Address, BEACH SMILES QUARTET, 408 Cristler Ave., Dallas, Texas. t.f.

stage lighting

STAGE EFFECTS— Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
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Mazda Lamps — National Carbons
Mail orders promptly attended to
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150 W. 46th St., N. Y. C. 'Phone Bryant 4116

sweets

CHERI SUPER-CHOCOLATES assorted lb. box $1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 52-64

tickets

Save money by using
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Without Exception the Best Looking and Lowest price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

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toilet preparations

Polished nails for two weeks with a single application of *Empress Nail Gloss*. Dip brush, give one stroke over. Box $1.00, enough for 6 months. Sample 10c Dealer or direct. Empress Mfg Co., Inc., Dept. 70 820 Eighth Avenue, N. Y. C.

wanted jewelry

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

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DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts nr. Times Sq. Subway. Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor. Flatbush Ave., Brooklyn, N. Y. t.f.

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

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Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

WIGS FOR STREET OR STAGE
Call or Write for Catalog
Alexe. Marks 662 EIGHTH AV. at 42nd St. T.N.C.

Published by Dramatic Mirror, Inc. H. A. Wyckoff, President; at 133 W. 44th St., N. Y. Louis R. Reid, Editor; J. G. Ralston, Adv. Mgr.; C. M. Lokker, Mgr. LOS ANGELES, 424 S. Broadway, Ray Davidson. CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Boniel.

ELSIE FERGUSON

The beautiful star of many stage plays and motion pictures, now taking a long deferred vacation in Japan. Her next picture for Paramount will be an adaptation of Mrs. Humphrey Ward's novel "Lady Rose's Daughter"

DRAMATIC MIRROR

BROADWAY BUZZ

FROM LOUIS R. REID

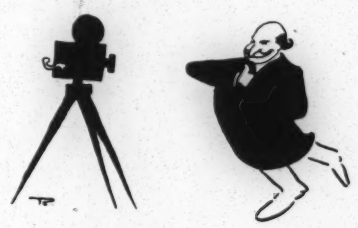
LIKE certain candidates for the Presidency who refuse to be read out of their party, so does THE MIRROR refuse to be read out of the realm of theatrical publications. Every little while a periodical as full of rumors as an anteroom of the Old Guard dispatches THE MIRROR to the portly and exclusive preserves of the films. While the interest is keenly felt it is not always appreciated. No indeed. Meanwhile the campaign managers of THE MIRROR will woo and keep votes for popularity on a platform that is recognized as a stage as well as a screen.

• • •

A song has just been published entitled *It's Yodel Time in Louisiana.* The tunesmiths shouldn't stop there. There are other possibilities. Why not *It's Cotton Time in Alaska, Ev'rything is Peaches in Montona,* and *It's Outing-Flannel Time in Greenland?*

Most of Us Regret

the failure of William J. Bryan's film venture in which he was to appear as a sort of modern St. George smiting the dragon of alcohol. Think of the joys of the advertisement writers that never come to pass. They could have done so much for our amusement as well as their own with their gay announcements of the tireless crusader. And the fans



would have reveled in the entertainment provided in the picture itself. Of course, W. J. B. would have played the hero or the mountebank or the villain, according to your own viewpoint. He would register courage and recklessness in riding over rum and rebellion. He would register sanctity in saving the weak youth from a drunkard's grave in the nick of time. And he would register satisfaction as in a final closeup he believed he had converted the world.

• • •

They ought to nominate Babe Ruth, the enfant terrible of baseball, for President. He could easily win on a Big Stick platform.

It Might Have Been in Use These Many Years

Mr. Herr, the perplexed father, who, unable to choose a suitable name for his newly-born daughter, decided to call her Itsa Herr, gained considerable publicity for his ingenuity. What if the idea had been seized upon by other fathers. What if certain theatrical celebrities had leaped to fame as Ima Mann, Ibee Savage, So Wise and Throw A. Stone.

• • •

The old guard's left the grandstand
and is searching in the stable,
Trying to find a dark horse with the
winning label.
Meanwhile the Democrats watching
all the fun
Are hoping that a split will come before the race is run.

Famous Comic Opera Wars

William Hodge vs Europe.
Raymond Hitchcock vs. Central America.
Frank Craven vs Porto Banos.
William Collier vs Porto Banos.
Leo Ditrichstein vs Brandon Tynan
D'Annunzio vs Czecho-Slovakia.

It Was an Exciting Campaign

right here in New York when the Actors' Equity Association met to elect a President. The Astor ballroom was a storm center of tense emotion, though a little distance away in the grill there sat unheeding a group of film magnates marking millions of dollars in the table cloth. Art and commerce under one roof and no casualties.

They Say—Those Who Have Seen

the rehearsals of the "Follies" that one of the features of the production is a burlesque of a New York first night in which the critics are represented in their pretentious bustle up and down the aisles and in the lobbies. Types are being sought all over New York to impersonate the various reviewers. It has been particularly easy, it is said, to find an actor to represent Woollcott, but, on the other hand, the search for someone who resembles Robert Gilbert Welsh has been extremely difficult.

Everybody's Doing It

It would appear that the shortest road to Get-Rich-Quick is to take the Waterman Highway to Remington Corners and turn east along the Underwood Road until you reach the end. Everybody's writing. Plays, novels, scenarios. And who is re-

sponsible for such industry? The managers with their feverish announcements of new theaters, the film magnates with the plans for a vast horde of photoplays, the publishers with their rush into print of new books for sale. Self-respecting tradesmen, honest laborers, respectable artisans are listening to the tempting call of Fortune. If Fame lurks along the road so much the better.

• • •

Discretion is often thrown to the winds in amusement advertisements. Here we have a film announcement: "Marie Doro in Midnight Gambols with Godfrey Tearle."

Watching the Bulletin Board

A new stage season will soon begin;
Actors are busily signing up—
But what unrest we shall all be in
If they don't state how they're signing up.
Is Ben Ami surely a Hopkins star?
Will the new dramatist have his day?
Will the election be felt afar?
How do the signs point along Broadway?

It's the desire of every man
To show the best that he has in goods;
What is Mr. Belasco's plan?
And Shubert, Erlanger and A. H. Woods?
Will Ibsen renew his oldtime vogue?
Drinkwater write another great play?
Will Willard Mack present us a rogue?
Who'll beat the police in a clever way?

Will critics young still talk of Booth,
Kean—other stars of an ancient day?
Will we still hear the drama, forsooth,
'Mid dynamite bombs along Broadway?
Will Davies, Jones, Shaw and Barrie too
Seek retreat in our stage's fold?
Will managers be as wary, too
Of plays of truly Teutonic mould?

They say that Wodehouse is at work
In writing lyrics for seven shows;
But what of H. B. Smith; will he shirk
And assume a very indifferent pose?
Kern, no doubt, will have some fresh ditties
Concerning flowers and the skies above;
No more Monckton? A thousand pities!
How many songs will there be of love?

• • •

"Actors Hiss One Another"—headline in World, referring to the Equity election. Thus proving again that actors know how to act. They were so realistic that they even moved their own kind to hisses.

Did You Know

that Richard Bennett was born in Deacon's Mills, Ind., that Arnold Bennett was editor for four years of the London *Woman,* that Laurette Taylor when a child starred in "His Child Wife," that Eva Tanguay toured for five years in a principal role in "Little Lord Fauntleroy?"

• • •

The Philadelphia Record wants to know who would be a bachelor in Paris. Don't all speak at once!

What Has Become of—

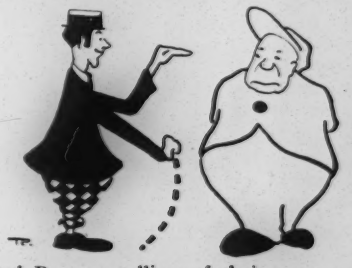
Frank Daniels
O. U. Bean
The Shooting Show Girls
Rose Melville
James T. Powers
Lucille Cavanaugh

• • •

Out of sympathy for Douglas Fairbanks, who has not had much publicity of late, we propose him for President of Mexico. Only Doug could bring harmony into that unhappy country. He can stand on his head of his own volition. The trouble with Mexico is that her Presidents were stood on their heads by others.

The Belated Spring

has finally brought a rush of actors to the street. They haunt their accustomed corners on the Rialto, telling of their "fine notices" in Vancouver



and Bangor, telling of their new engagements, telling new jokes and stories. Without its groups of actors Broadway would be a dull place these days. But it seems so far a safe and sane season—no sport shirts have yet made their appearance.

• • •

"Cinderella on Broadway" is announced as the new Winter Garden show. It must be an especially lengthy burlesque, as five out of ten plays produced on Broadway during the past five seasons have been Cinderellas on Broadway.

She Doesn't Have to Go to Ouija Melodramas—She Has One—at Home

In response to the telephone message, "Three persons have been murdered here," from a young woman in Pittsburgh, all the detectives and policemen, coroners and deputy coroners and special deputies in that city hurried to her home. They observed at once there had been no crime committed and asked her where "she got that stuff about three murders."

"I got it from the ouija board," she said, "and to make sure I got it right I had ouija repeat it three times."

• • •

"It's Snowing on Mars"—headline in Tribune. It seems to me that the first expression of "I Should Worry" accompanied a report of snow on Mars.

An Understudy in Every Sense

of the word is Arline Chase of "The Night Boat." Not only is she ready to step into Louise Groody's part in any emergency, but she even follows Miss Groody in the role of matrimony. And she does it just as secretively and suddenly.

• • •

Had Pen-rose from his sick bed there might have been a different story.

The Heart and Soul of Motion Pictures

by CECIL B. DEMILLE

MOTION pictures are like people in many respects. Partaking as they do if life itself, being the product of human wisdom, art or experience, coupled with possible inspiration, it is but natural that they should reflect the characteristics of humanity.

There are good people and bad, clever people and stupid, interesting people and dull. It is the same with pictures. But when all is said and done we return to the sincere person whose understanding of the word charity is literal, whose love of his fellow man is something more than a mere profession.

The motion picture which is brilliant, sumptuous, lovely in investiture or thought, and has as its core something that touches the fibres of our being; which partakes of the essence of humanity and warms us with its fund of sympathy—is an ideal worth striving for.

Sometimes the introduction of this element is overlooked. Perhaps the producer has

Aimed Too High

—always a mistake. For while he must not hestitate to hitch his wagon to a star he must realize that the world is peopled by millions of human beings, each with a set of human opinions and thoughts; that these comprise his audiences and that to them he must tell a story that is understandable to the least as well as the greatest.

And I believe that the people who make up the middle and sometimes the lower elements of human society have a keen grasp on the essentials of drama and life; that their appreciation is worthy of our cultivation; that their displeasure is not always to be disregarded or their approbation to be rejected as unworthy of consideration.

It is possibly true that there are many with whom you or I would not care to associate; but they are living creatures, breathing the air we breathe, and somewhere in their heart of hearts is the same quality struggling for expression. May we not express it for them and thus fulfill and satisfy their need?

Beneath every human expression, every human deed, there is a

Modicum of the Real Truth

It is ours to grasp and hold and give broader expression so far as our vision permits.

Out of the war has been born a great wave of mysticism that is sweeping across the world. It finds expression in everything from table rapping to the outcropping of new religious movements. Great minds have been affected by this psychic wave, if it may be so described. Men of science have been wafted into the realms of the ethereal. All of this may be superficial in a degree, but beneath it some tremendous truth is struggling for expression.

Here is a Thought

for the producer of pictures. The screen is the medium by which the student, unbiased by too great stress upon a given theme, may convey to the eager minds of the public a clearer vision of truth.

The truth is no stranger to us, though it may sometimes seem to be. It has always existed. It is here and now and forever ours to use and understand. This being so, we contain within ourselves all there is of Truth—it remains to be demonstrated. This being accepted, we can go further and actually picture it so that the lowliest mind or the greatest may read the facts about life.

Each person will interpret it to suit himself. But if the truth is there it will not be hid.

CECIL B. De MILLE

Director of many big features, including "Why Change Your Wife?" and "Male and Female"

What is the heart and soul of motion pictures?

What is it but the truth about man and woman? The utmost of realism, the highest of ideals, the sincerest of life.

Problems Must Vanish

in the light of truth. By depicting these problems and elucidating their solution we can do a service for humanity, even as we entertain.

And there is the problem that confronts the producer, who has no one, perhaps, to solve his riddle. He must originate. He must become a recreator of what has existed since first "the morning stars sang together" at the birth of the world. It is hardly needful to say that the artist in any one of these departments bears a heavy burden of responsibility.

As I Look Back

over the astonishing history of motion pictures, and upon my own contributions to the screen, I have no difficulty in discerning the advancement. The growth is admitted by everyone but in a more general way than it is by those directly concerned in the industry.

That growth has been along every possible line. It has resulted in infinitely better pictures, of course. It has also resulted in a development of appreciation on the part of the public which necessitates a far more careful consideration of every aspect of the work by the producers themselves. They have been put upon their metal so to speak. The slogan "better pictures" has been adopted and in our own company has become a sort of goal post toward which we are always aiming.

I recognize certain faults, for example in my earlier productions which I have been able to eliminate in later ones. I have grown closer and closer to the heart of the people, I think. To get *en rapport* with the audience is the desire of every one who contributes to the amusement field. But motion pictures are something more than mere amusement. They have a distinct value as an educational institution and, as a moulder of public opinion, are far superior to the newspaper. Thus the field is broadened. The producer cannot merely say: "I will make an amusing picture." Behind it there must be thought trained upon a deeper motive.

If the maker of films is an artist, he will insist that artistry be reflected in his work; if he is also a humanitarian, he will insist that humanity be benefited by his contribution. If he is merely a producer of pictures with no clear idea of what he is trying to do beyond make money, he may or may not get something across that will be worth while; the chances are he will not.

While the quality of amusement—or, better—entertainment, may not be the only purpose of pictures, it is of course,

The Most Important

unless the product be specifically educational in character. To preach is to invite disaster, but on the other hand, to be afraid to develop a message in the story is to miss a great possibility. I need not quote certain successes of late years to impress this fact on the public mind.

What of the future?

What the

Pictures of Tomorrow

may be depends almost altogether on the public attitude toward art and life; upon the changes that must come in civilization and in ways of thought and action.

And the public attitude is constantly improving. It was quick to sense the truth and vitality of such plays as "Abraham Lincoln" and "Beyond the Horizon" and "John Ferguson," and its appreciation has been shown in each instance by remarkable popularity. Motion pictures aiming to depict truth and humanness have won and are winning just such a responsive public. The obvious, the tawdry, the slipshod, the piffling photoplay finds no secure place in the memory of the picture patron. Such an attitude is unmistakably a spur to the director and producer. It serves to bring out the best that he has in ideals and ideas. It must be directly responsible for the development of motion picture art.

I believe that the phrase "better pictures" is merely a milestone of progress. There will always be better pictures to make and we will possibly in one lifetime, never reach a definite mark where we can lay down our working tools and declare our task complete.

Greater humanness, greater perfection in acting and in material for the screen; the development of the specially written motion picture drama; finer technique, and a closer hold upon the heart strings of the people—these are the generalities that may be applied to any prophesy.

But no one can say definitely. Better things are in store. That much I may affirm without fear of later contradiction. I am already certain that

I Shall Make

better pictures next year, say, than this, just as I believe I made better pictures last year than the year before. What holds good in my case, holds good in any case where there is sincerity behind the effort.

And the heart and soul of pictures will continue to be their close association with life and nature—human life and human nature essentially.

THE NEW PLAYS ON BROADWAY

"SCANDALS OF 1920"

Chorus Girls in New Diversions in George White's Summer Show

Revue in Two Acts and Eighteen Scenes. Book by Andy Rice and George White. Music by George Gershwin. Lyrics by Arthur Jackson. Gowns by Schneider-Anderson and Paul Arlington, Inc. Produced by George White at the Globe Theater, June 7.

Principals: Ann Pennington, La Sylphe, Ethel Delmar, Frances Arms, Christine Welford, Darry Welford, Myra Cullen, Ruth Savoy, Peggy Dolan, Sascha Beaumont, Dorothy Buckley, Betty Marshall, George White, Lou Holtz, Lester Allen, George Bickel, George Rockwell, Jack Rose, Lloyd Garrett, James Miller, Yerkes Happy Six, Lester O'Keefe, Al. Fox, James Steiger.

Politicians may be at a loss to lower the high cost of living but theatrical producers—never. *George White*, who entered the revue stakes a year ago, romps under the Broadway wire with a new entry that not only is vastly entertaining but which satisfies the longing for a reduction in the H. C. L.. In brief, he proves that silk hosiery is superfluous, particularly that of the fancy lace styles. He displays several girls—and very comely girls they were—barelegged as usual. Then enter other groups with brushes and paint pots, and decorate the exposed shins with imitations of lace stockings now so much in vogue.

The effect was electrifying, and it deserved all the applause that it gained. But old H. C. L. was not the only condition of life here that was burlesqued. Old George W. Prohibition came in for attention. So did a political convention. And piratical landlords and Mexican revolution.

There was not a want of diversity, and *Mr. White* gives evidence of crowding hard upon Mr. Ziegfeld's preserves. He has an unerring eye for dance novelties. He demonstrates excellent judgment in picking his peach crop. He knows that inspired burlesquers such as *George Bickel* can coax unrestrained mirth from the most blase, and he capitalizes adroitly the spirit of the moment whether it be jazz or jest.

His leading entertainer is *Ann Pennington*, of the sculptured knees, the naive smile, the dolllike daintiness. *Ann* danced as gracefully and tirelessly as ever. *Bickel* trotted out his amusing impersonation of Bryan and was hilariously funny as a get-rich-quick landlord. *Lester Allen* displayed his acrobatic skill as a dancer. His steps have an added quality of humor. *Lou Holtz* tried ever so laboriously to be funny after the manner of Cantor and Jolson. *La Sylphe* was as sinuous as ever in a couple of dances. *Jack Rose, Ethel Delmar, Lloyd Garrett* and *Frances Arms* were others who contributed to the liveliness of the evening.

There were two picturesque ballets The lyrics were sprightly. The note of jazz was conspicuous in the music and the costumes were uniformly beautiful in design and color.

Mr. White made a belated appearance, dancing agilely and amusingly. It would seem as if the cares of a producer were uppermost with him now. Which is all very well. Last year he appeared often in the various scenes and the show was not nearly as good.

LOUIS R. REID.

"Scandals" Show How Chorus Girls Reduce Cost of Living—"Nightshade" Gloomy—New Play in Indianapolis

"NIGHTSHADE"

Futile Tragedy Presented at the Garrick

Play in Four Acts Produced by Henry Sillman, at the Garrick Theater, June 7.

Miriam ..... Content Paleologue
Ellen ..... Nell Hamilton
Ezra ..... Alfred Shirley
Howard ..... Gerald Hamer
Moll ..... Dorothy Quincy
Cora ..... Grace Knell
Geoffrey ..... Gordon Burby

More gloom descended at the Garrick last Monday afternoon when a curious play entitled "Nightshade" was presented. Designed to show how destiny in the person of a stalwart daughter of joy—a "valley girl" the characters called her—disrupted the mountain home of Miriam and Geoffrey, it cut a tangled way through a brushheap of symbolical rhetoric and highfalutin philosophy.

How those farm hands and mountaineers did talk! They poured out figures of speech as politicians pour out platforms. They were exceptional people, leagues ahead of their neighbors in their grasp of sex psychology. Cora, the lily of the valley had been betrayed by Geoffrey. And when he was away on some distant amour or adventure, she is taken in by his drab wife, Miriam. With what result? She fell in love with the son of the house.

The poisonous night shade then had to be cut away, and Miriam, feeling the shadows lengthening, decides to do the cutting. Wife thereupon is dispatched by husband into the night and the waiting arms of a rural Iago while son thrusts a rifle through the window and dispatches Cora to her ancestors.

There was no vitality, no color, no humor to the play. And the acting enhanced this impression. *Content Paleologue* gave some poise and reality to the housewife and *Gordon Burby* was more or less effective as the husband. *Grace Knell* was hopeless as the valley girl, and *Gerald Hamer* as the son was never in the picture.

LOUIS R. REID.

"TWO KISSES"

Walker Presents H.J. Smith's Play in Indianapolis

On the evening of Memorial Day, the Stuart Walker Company opened its fourth consecutive season at the Shubert Murat Theater, Indianapolis, before a large audience, with "Two Kisses," one of the last of the late Harry James Smith's unproduced works.

Mr. McDermott of the News says in part "As for one of the essentials, let it be said outright that 'Two Kisses' is the best new play that Mr. Walker has revealed to Indianapolis since Tarkington's 'Seventeen.' It is expertly written by a man who knew his job; it has wit, intelligence, some novelty of theme and character and a gayly satirical touch that never leaves off and serves to distinguish it with agreeable sharpness from current trade comedy."

Blanche Yurka who played the role of an elocution teacher of the seventies, had an excellent opportunity to show her versatility as an actress of unusual ability and charm.

KIRKWOOD.

BROADWAY TIME TABLE—Week of June 14th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performance
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama.*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
An Innocent Idea	Robert Emmet Keane, Claire Whitney	*Boisterous farce*	May 25	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	Sam Bernard, Irene Bordoni	*Vastly amusing revue*	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	*Musical comedy by Riesenfeld*	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horizon	Richard Bennett	*Drama of misdirected lives*	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
East is West	Fay Bainter	*Chinese Peg O' My Heart*	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	*Superb clowning*	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	*"Forget-Me-Not" revivified*	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
His Chinese Wife	Forrest Winant, Madeline Delmar	*Play of international marriage*	May 17	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	*A horsey farce*	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	Adele Rowland	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*English character drama*	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Martinique	Josephine Victor, Emmett Corrigan	*Drama of the tropics*	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
My Lady Friends	Vinton Freedley	*Sparkling farce*	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	Sept. 12	Shubert	West 44th	Eve. 8.45 Mat. W. & Sat. 2.30
Scandals of 1920	Ann Pennington, George White	*Reviewed in this issue*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Shavings	Harry Beresford, James Bradbury	*Rural comedy of Cape Cod*	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	*Melodrama with a murder*	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
The Storm	Helen MacKellar	*Fires of love and forests*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Susan Lenox	Alma Tell, Robert T. Haines	*To be reviewed*	June 9	44th St.	West 44th	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Billy B. Van, James J. Corbett	*Artistic Revue*	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Jimmy Hussey, Vanity Fair, Eddie Borden	*Revue, revue, songs and comedy*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Harry Fox, Rooney and Bent, The Sharrocks	*Songs and comedy, revue, mind-reading*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	James Lucas, Anatol Friedland, Bert Erroll	*Songs and comedy, revue, impersonations*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

A Double-Dye Deceiver	Jack Pickford	*Youthful comedy*	Capitol	Bway & 50th	1 P. M. to 11 P. M
Humoresque	Vera Gordon, Alma Rubens	*Drama of Jewish Life*	Criterion	Bway & 44th	1 P. M. to 11 P. M.
Let's Be Fashionable	Douglas MacLean, Doris May	*Breezy comedy*	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Miss Hobbs	Wanda Hawley	*Domestic comedy*	Rialto	Bway & 42d	1 P. M. to 11 P. M.
The Mollycoddle	Douglas Fairbanks	*Brisk comedy*	Broadway	Bway & 41st	1 P. M. to 11 P. M.
The Servant Question	William Collier	*Domestic farce comedy*	Strand	Bway & 47th	1 P. M. to 11 P. M.

SYBIL VANE

The dainty little prima donna who has been delighting vaudeville audiences by her singing of Fred Fisher's "Buddha" and "Daddy You've Been a Mother to Me." Miss Vale has a voice like the proverbial nightingale and she herself is not much bigger than one

AT THE BIG VAUDEVILLE HOUSES

Sylvia Clark a Hit at Palace—Jimmy Hussey at Alhambra—Harry Carroll's Second Week at Colonial—New Brighton's June Revel

BIG ACTS ON PALACE BILL

Sylvia Clark Succeeds in Stopping the Show

While the Palace audience Monday afternoon expected to be entertained by *Pat Rooney's* big act and knew what dancing feats the *Mosconis* offered, it did not expect little *Sylvia Clark* to make the emphatic hit that she did. This little comedienne stopped the show completely and had to beg off with a little speech of thanks. Her heart was happy. *Miss Clark* had made a vaudeville conquest at the Palace that demonstrated beyond all doubt that she is as clever as other feminine "singles" who played the "big time." *Miss Clark* has played the other Keith houses in New York and Brooklyn but no triumph was equal to that of Monday at the Palace.

She clowned and kidded, travestied her way through a number of "bits" that caused hearty laughter and then by way of versatility sang a ballad effectively. The song was *If Might Have Been You* and it has a catchy, tuneful refrain.

Kluting's Entertainers started the bill, the combined work of the dogs, cats and a rabbit proving most entertaining. *Bob Nelson* and *Frank Cronin*, who were at the Palace a few weeks ago, are back, with old songs and some new ones. The list included *When They're Old Enough To Know Better, When My Baby Smiles Upon Me, Chilly Bean We Love You So* (title not guaranteed) *Mlle My Sweet Baby, So Long Oo Long* and *The Argentinas, the Portuguese and the Greeks. Nelson* and *Cronin* used *The Jazz Vampire* for a final encore.

Horace Goldin and his feats of legerdemain were next, the entire turn being entertaining and mystifying. After the corking big hit by *Sylvia Clark* the *Mosconi Brothers* scored big applause with their dancing, the family addition of the father, sister and two other brothers, helped the turn.

Al. Lydell and *Carleton Macy* offered their comedy gem, "Old Cronies" and were an unqualified hit all the way. Both men are past masters at the "old men" impersonation, with *Lydell* showing decided ability both as a comedian and as a dancer.

Pat Rooney, Marion Bent and the "Rings of Smoke" company were next to closing. The act went with its usual swiftness and applause results, Pat working his head off from start to finish. Especial mention is due *Maude Drury* who has made a hit as Kathleen.

The dancing of *Mlle. Marguerite* and *Frank Gill* came in for its usual share of applause.

Collins and Hart closed the show, their burlesque aerial routine being a sure-fire, laugh-getter. MARK.

SONG DOMINATES ALHAMBRA BILL

Maude Earl, Jimmy Hussey and Friedland Headline

Maude Earl not only tops the Alhambra's week of song, for merit, but she overtops Tetrazinni's famed high "E" with a long-sustained "F." After trilling her way through an operatic aria, she pleases the popular fancy by an imitation of *John MacCormack's* delivery of *Macushla. Miss Earl* is an artist in every sense of the word, but the "jail" number with which she terminates her act is very unworthy of her and is a discord in an otherwise harmonious musical scheme she would do well to eliminate.

Eddie Borden, offering "modern vodville" used his inimitable drawl and swagger to such telling effect that the audience endeavored to clap him back on the "boards" and to keep him there.

Anatol Friedland presents "Music Land," a revue that is filled with sparkling variety, contributed by himself, a vivacious soprano, a good tenor, a Titian-haired ballet dancer, a seraph-faced violinist and a well-picked chorus.

Jimmy Hussey & Co., in a jazz farce, entitled "Move On," was received with a boisterous enthusiasm that dwindled gradually, due no doubt to the fact that *Mr. Hussey* overdid his dialect to the point of making it indistinct.

Tom Patricola, assisted by *Nellie Kelly*, put side-splitting fun across in his own ludicrous, perspiring way, while *Lew* and *Paul Murdock* treated the audience to some novel eccentric dancing all their own.

The closing act, featuring *Robilio* and *Rothman*, entitled "Art and Artists," is a remarkable exhibition of muscular control and Samson-like strength. These athletes were particularly pleasing to the men in the audience.

ELITA.

HARRY CARROLL HEADS COLONIAL BILL

Rigoletto Brothers and Myers and Hanford Score

In its second week at the Colonial, *Harry Carroll's* big revue is still the principle item on a good bill. It is a real achievement to have put together such an act as this, which is styled "Varieties of 1920." In the first place, there is that necessary quality for all vaudeville revues, pep, and it is there in large quantities. The lyrics are certainly the cleverest heard in a vaudeville theater in many a day, or any other theater for that matter, and *Carroll's* melodies are sprightly and hummable. *Grace Fisher* sings her haughty little songs delightfully, the *Misses Higgins and Bates* dance graceful dances in stunning costumes, and *Harry Miller* sings and dances and makes himself generally useful. But *Carroll's* personality is the dominant note of the act. He plays the piano all the time and in addition sings melodiously, and what is more, intelligibly. All in all there is no better act in the entire field of vaudeville.

The *Aeria. Valentines* open the bill, followed by *True Rice* and *Flo Newton*, a mildly amusing acrobatic comedian and a personable young woman who sings. *Bayonne Whipple* and *Walter Huston* offer their unique little skit entitled "Shoes," and succeed in pleasing both the comedy-lovers and those who relish something a little more serious. The conception of the act is original and entertaining.

Harry and *Denis DuFor* follow with their well known and equally well liked dancing number, and of course draw down a large portion of applause. Following them and closing the first half, are the *Rigoletto Brothers* and the *Swanson Sisters* in their diverting combination of sleight-of-hand, juggling, posing, acrobatics, singing and playing. There is enough variety in the act to please everybody, and consequently everybody is pleased.

After intermission the *Harry Carroll* revue scores its innings, followed by *"Pee Wee" Myers* and *Ford Hanford*. This team of Arkansas comedians though coming directly after such a pretentious act as the *Carroll Revue*, are one of the very biggest hits of the bill. Their droll singing and dancing and their playing of real music on a saw are beyond all question funny and place the act in the A-1 class of vaudeville comedy. *Percy Oakes* and *Pamela Delour* close with a dance offering.

MARTIN.

"A JUNE REVEL" AT BRIGHTON BEACH

Seabury, Ails and the Sharrocks Are Featured

The New Brighton is offering this week a "June Revel." *George Robinson*, the manager of the theater, surely picked a splendid bill.

William Seabury's "Frivolics" is one of the features of the week. Supporting *Seabury* are the *Hope Sisters, Elsie La Mont, Rose Stone, Sonia Marcus* and others. The "Frivolics" is a musical rainbow with colorful costumes, croonly tunes and elaborate mountings.

Roscoe Ails, supported by a jazz band and *Midgie Miller*, gave a wonderful display of dancing. *Patricola* entertained with her musical skill with the violin.

Harry and *Emma Sharrocks* gave their fair ground fakirs skit, "Behind the Grand Stand." The *Big City Four* (*Webb-Rover-O'Hara* and *Scanlon*), formerly four members of the Paulist Choir, rendered a popular program of song successes.

Johnson, Baker and Johnson gave an act called "Practice" which utilized an assortment of hats as boomerangs.

Florence Hobson and *Eileen Beatty* displayed their contralto and soprano voices. *Alfred Farrell* made pictures from rags.

Earl Lynton and *Kathryn Turner* completed the bill. WALKER.

GOOD BILL AT THE ROYAL

Lee Kids and Jimmy Lucas Head Program

The audience Monday night at the Royal certainly heaped a lot of applause upon the new bill, and there were so many hits that act after act had to acknowledge encores.

Manager *Al. Darling* had billed the coming of the *Lee Kids* in that borough like a circus.

Then *Jimmy Lucas*, another big Bronx favorite, was back with a new act and an attractive feminine partner.

And there was no mistaking the genuineness of the reception accorded *Amelia Stone* and *Armand Kaliz*, and these splendid entertainers, with their fine act and excellent voices, registered an unusually big hit.

And how they laughed and applauded *Eddie Buzzell* and *Peggy Parker*. The success of this pair recalls the continual plugging away *Eddie and Miss Peggy* did at the "small time" until young *Buzzell* finally obtained the proper vehicle, and with *Eddie* improving right along, and *Miss Parker* showing exceptional ability, the answer is that they are now at the top of "big time."

Jack Hanley was programmed, but did not appear, the show opening with *Hazel Moran* and her lariat feats. *Miss Moran* is quite an adept with the lasso. *Stuart and Keeley* were second, offering a pleasing dancing act.

The *Grace Huff* act triumphed with its comedy, although the sketch could stand trimming of unnecessary dialogue that has a tendency to slow up the comedy byplay.

Marguerita Padula was one of the biggest surprise hits of the show. *Miss Padula* can play a piano, sing unusually well, and whistle like a female *Al Jolson*. *Anderson and Yvel*, the closing act held everybody in for the thrilling finish.

MARK.

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FRIGANZA TOPS NEW 81ST ST. SHOW

Claire Vincent's Sketch Causes Much Laughter

The women apparently do things their own way on the 81st Street Theater bill this week, with honors going to *Trixie Friganza*, who headlined the bill, *Claire Vincent*, who offered Richard Warner's novelty comedy sketch, and *Sylvia Loyal*, who puts a flock of pigeons through a "sight stunt" and who also is a juggler of more than ordinary ability.

The men did well in a way, *Bartram and Sexton* singing entertainingly. There were solos and duets and a corking vocal interpretation by one of the men of *When My Baby Smiles At Me* and Fenton and Fields, who in blackfaced, reeled off nonsensical stage "bits" and danced their way into a hit.

The order of acts was as follows: *Sylvia Loyal and Co., Bartram and Sexton, Claire Vincent* and Company, *Fenton and Fields* and *Trixie Friganza*.

Much interest was centered in the film feature, D. W. Griffith's "The Idol Dancer," proving a drawing card.

The show gave big satisfaction.

MARK.

ENTERTAINING BILL AT RIVERSIDE

Bert Errol, Frances Kennedy and Victor Moore Score

The Riverside program this week is started by the *Worden Brothers* with a novel topsy-turvy acrobatic juggle via feet.

Dave Roth sings a little. He has the advantage of the others on the program because he is the first to break into song, and pleases many of his friends thereby.

John Guiran and *La Petite Marguerite* are back again at the Riverside with a dance revue that is unique in its grace and finish, interspersed with music of a high order of excellence rendered by their supporting corps of a pianist and violinist. These dancers have a winsome charm that wins for them great commendation from their audience.

James B. Donavan, more widely known than many a dark horse being groomed for the presidential nomination this week in Chicago, with the nimble aid of *Miss Marie Lee*, gives a little two-act in one called "Doing Well, Thank You."

Bert Errol, with his wonderful soprano, sings, among other things, *The Bells of Saint Mary's* and wears some frocks that many a gal would long to possess.

Frances Kennedy, with her prop smile a la Cecil Lean, and a chuckle as well, makes her biggest hit by singing *Rose of Washington Square* and asking the audience to whistle the chorus.

Ciccolini, the principal tenor of several grand opera companies, added, if possible, the right to being principal tenor in the Riverside Grand Opera Company, should such an organization come into existence.

Victor Moore, with his company, of whom, *Grace Carr* is the leading lady, scores the comedy hit of the bill.

Dainty Marie Meeker closed with trapeze stunts.

RANDALL.

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Jimmy Lucas Is Smashing Hit at Royal This Week

Jimmy Lucas and his new act are at the Royal Theater this week, where Manager *Al. Darling* assigned him to the "next to closing" position. It appears to be just the naturalest thing in the world for Jimmy to make the folks laugh regardless of what kind of material he is using. Jimmy has personality, enthusiasm, an original style, a good voice and a happy, frank way of making audiences his friends. In offering "Vampires and Fools," which Jimmy has copyrighted so every Tom, Dick and Harry won't steal his funnyisms, he is solely assisted by *Francene*, a comely miss, who is quite a dancer, and who has an animated speciality at one time when Jimmy is offstage. A negro pianist, draped with feminine wear and with his back to the audience, also assists Jimmy during the latter portion of the turn. Barring a few songs rendered in Jimmy's inimitable manner and the dance by *Francene* the act is built solely for laughing purposes. It succeeds admirably. At the Royal *Jimmy Lucas* was a big laughing hit. Jimmy sang a laughing song, and announced a new one, *Tony Malino and His Aeroplane*, that was unusually well received.

MARK.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Tony Maleno	Jimmy Lucas
It Might Have Been You	Sylvia Clark
The Bells of St. Mary	Bert Errol
Chilly Bean We Love You So	Nelson & Cronin

PALACE—CHICAGO

Musical Comedy Favorites Headline Bill

The bill at the Palace this week is especially worthy of note, comprised as it is of a galaxy of erstwhile musical comedy stars. *Emma Carus* lends her voice and shrugging shoulders; *Leon Errol* in his inimitable role of intoxications, *Lew Dockstader*, a bit of comic conversational patter.

But the best of Monday's matinee lay in none of these, but rather in two young misses, *Coral Melnotte* and *Edna Leedom*, for whom the audience showed their intense approval.

Opening the bill came *Pat* and *Julia Levolo* in clever stunts on the wire, next, *Brent Hayes*, master on the banjo, played *Missouri Waltz*, and proved his contention that there is music to be gotten out of a bano.

Third, *Herbert Isley*, a Jewish comedian is assisted by *Roy Dietrich*, who sings well. *Rita Mario and Company* in closing gave us a musical revue.

SCOVILLE.

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MAJESTIC—CHICAGO

Kitty Gordon and Jack Wilson Big Drawing Cards

The bill this week enjoyed good houses, in spite of very warm weather. *Kitty Gordon* proved a tremendous drawing card. The S. R. O. sign ruled. There were three big hits on the bill, *Jack Wilson* and *Miss Gordon* being the biggest, with *Al* and *Fannie Steadman* second and the French entertainer, *Nita-Jo*, third.

Sully, Rogers and *Sully* opened with a bar act. *Wallace Galvine*, with his cards and eggs did well.

Sarah Padden, assisted by a company of three, was a big disappointment. She has a silly sketch that means nothing. *Miss Gordon* received a reception and with the help of *the Magleys*, a splendid dancing act, took a half dozen curtains.

Jack Wilson followed, assisted by *Frank Griffith, Vera Beresford* and *Miss Gordon*. They just mopped up *Mirano Bros.* closed.

MORTON.

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ORPHEUM BILL

Anna Chandler and Mr. and Mrs. Jimmie Barry Appear

The Orpheum, this week is offering a Summer Festival Bill, which is very good. *Bert* and *Lottie Walton*, the sunshine pair open the bill with songs and dances. *Bert Howard*, "A Pianist Who is Different" was the next to entertain. The *Amoros Sisters* followed with their wonderful act.

The old favorites, *Mr. and Mrs. Jimmie Barry*, with their hotel comedy skit called "The Rube" were next. *Gladys Clark and Henry Bergman*, popular singers and dancers, closed the first half of the bill.

Burt Gordon and *Irene Ford* have an offering entitled, "Recital Classique." *Solly Ward, Marion Murray and Company* offered their funny satirical comedy act "Babies."

Anna Chandler offered a delightful program. *Maria Lo* closed.

WALKER.

IN THE SONG SHOPS

BY MARK VANCE

Jack Darrell's New Enterprise—Harold Orlob's Career—Popular Songs at Coney Island—Ray Miller's Success

JACK DARRELL is causing talk in Tin Pan Alley with his recent music publishing activities and the former vaudevillian is now the main power behind the enterprising Jack Darrell Music Company, with temporary headquarters established at 245 West 46th street. It's worth any man's while to meet *Darrell* personally. He's modest and unassuming and one of the last fellows in the world perhaps one would pick out as a writer of song hits. But *Darrell* not only can write lyrical copy of any description but can compose bully melodies. He's a southerner, having first seen the light of day in Richmond, Va. He laughs when one asks him when he wrote his first song but seems to think it was in 1908 that any kind of success crowned his efforts in that line.

Darrell has been identified

With Every Branch

of the theatrical and musical game. He has written musical shows, has managed them, has been in advance of several traveling organizations and has played vaudeville both as a "single," doing a singing and talking act, supplying himself with a monologue that was typified as "original," and appearing in a "double act," once with a partner named *Cully* and another time with a man named *Allen*. He also was the *Darrell* part of the sketch known as the *Belmont, Darrell* Company in the varieties.

Darrell can sing, play a piano and write anything from a comic song to a classical number. He remembers writing the book, lyrics and music to a number of shows which includes "Ranchland," "Echoes of Minstrelsy," "Minstrel Revue," "Broadwaybound," the "American Minstrels" as well as writing six special numbers for a new show entitled "Oh Say." Much of *Darrell's* traveling has been done in the south where he is well known. That is

THE WEEK'S BEST SELLING SONG RECORDS

Columbia—**Lazy Mississippi (A2909), Campbell and Burr; Reverse—Rose of Virginia, Henry Burr; That Wonderful Kid From Madrid (A2898), Al Jolson; Reverse—I'll See You in C-U-B-A, Jack Kaufman.**

Victor — **Mother's Hands (18668), Henry Burr; Reverse—When the Harvest Moon Is Shining, Charles Hart-Lewis James; Love Me or Not (88616), Enrico Caruso; Oh How I Laugh When I Think How I Cried About You (18670), Victor Roberts; Reverse—My Sahara Rose, Victor Roberts.**

where most of his shows have traveled and played to profits.

He told us

That He Was in the Music Game

to stay and that while the Jack Darrell house would publish Darrell's numbers he would exploit songs by other writers and that he had already arranged to publish numbers by two young men, named *Herman Strauss* and *Matt Friedman* and that they had written a fox-trot song in collaboration with him, entitled *Some Time* which is of a ballad construction. One of his present hits is *Let's Go To Cuba*, words and music by *Darrell*, with a handsomely colored poster cover that is the work of *Millard*, who draws so many of the attractive lobby posters for the Rivoli and Rialto Theaters. Among the artists featuring the *Darrell* number are the *Brock Sisters*. *Darrell* is also booming another new ballad, *You Made All My Dreams Come True* that sounds like a "natural." Music Row is the gainer by having

THE WEEK'S BEST SELLING SHEET MUSIC

Ballads — **In Sweet September, Waterson, Berlin & Snyder; My Dixie Rosary, Shapiro-Bernstein.**

Fox Trots — **That Wonderful Kid From Madrid, Shapiro-Bernstein; You Said It, Waterson, Berlin & Snyder; Castles of Dreams, Leo Feist.**

Waltzes—**Oh, How I Love You, Harry Von Tilzer; Let the Rest of the World Go By, Witmark.**

publishers within its ranks of the type of *Jack Darrell*. He's honest and he's a "regular." Incidentally he is a member of the Richmond lodge of Elks.

Harold Orlob hails from Salt Lake City

But He Has Been in New York

so long and has now taken up permanent residence here that he really can be regarded as a New Yorker. Harold is a mighty popular song writer but is confining most of his attention at present to show writing, having four productions under commission to supply with special numbers. Perhaps his biggest leader outside of the musical pieces he has written is *Love Is My World* which the T. B. Harms Company is booming.

Some years ago the prolific young *Orlob* was horning into the show game by the way of Chicago where he had a hand in the numerous musical successes that the Princess and LaSalle Theater ran for a long time. One of the first things Harold did when breaking into New York was to write some special numbers for the Follies Bergere when Jesse Lasky stepped a few years ahead of his time and combined the serving of dinners in the theater while the diners enjoyed a show. But Harold has kept plugging and one of his recent successes was "Listen Lester," Harold being one of three men to write that show for John Cort. When the Capitol, New York, had its opening bill, *Orlob* had several good numbers in the show.

Orlob was married just a year ago last Thursday and celebrated the event at his New York home. He is engaged in writing two new shows with *Frank Stammers*, one with *George Stoddart* and another that is expected to be completed by fall.

Who Will Take The Place Of Mary? is receiving a big lot of

Quick Recognition

and has been placed upon every phonograph and piano roll in the country. This is expected to prove a worthy successor to *Oh What A Pal Was Mary*.

Charles Gebest, who has been associated with the musical directorship of *George M. Cohan's* shows for years, will wield the baton during the new show, "Mary" that *George M. Cohan* is producing in Boston at present. *Gebest* has been enjoying a vacation at his home in Zanesville, O. He is one of the best known directors in the country and has written a number of song hits.

Ed. O'Keefe, a Buffalo boy, has turned out a new song, *Some Wild Oats* which he has dedicated to the picture of that title that *Samuel Cummins* is showing at the Harris Theater. When *Cummins* recently displayed the film at the Garden Theater, Buffalo, he engaged *Charles Martin*, a professional singer and who had appeared in musical comedies at the Teck there, to sing *Some Wild Oats* at each showing of the picture. O'Keefe is a writer of note, having placed three song hits with the Joe Morris Music Company.

Down at Coney Island

Popular Songs

are in big demand and are nightly used to big results, now that the summer season is here in full blast and "entertainers" are drawing their friends to the different restaurants and cafes where they are under contract. One of the popular places is *Perry's* where a lively revue is now the principal card. *Victor Hyde* staged the new show about two weeks ago and *Perry's* has been doing a rushing business as a result.

THE WEEK'S BEST SELLING DANCE RECORDS

Columbia—**Fox Trot (A2905), Swanee, Columbia Dance Orchestra; Reverse—Fox Trot, Mystery, Columbia Dance Orchestra; Fox Trot (A2899), Hold Me, Art Hickman's Orchestra; Reverse—One-Step, Dance With Me Again, Art Hickman's Orchestra.**

Victor—**Fox Trot (18667), La Veeda, Green Brothers Novelty Band; Reverse—Fox Trot, Desert Dreams, Green Brothers Novelty Band; Fox Trot (18659), Rose of Washington Square, All-Star Trio; Reverse—Fox Trot, You Ain't Heard Nothing Yet, All-Star Trio.**

Joe Perry has just signed up the Broadway Trio which is headed by one of Coney Island's annual favorites, *Pat Hanley*. Another popular singer, *Harry Tanner*, is also with the Trio. *Hanley* has not missed a summer at *Perry's* in eight years. This year down here, *Millie Valmore*, a prominent feminine principal of the revue, will work with the Broadway entertainers in special numbers and "bits." Among numbers that will be featured will be *So Long Oo Long, Venetian Moon* and *Oh By Jingo*.

Earl Benham is a juvenile and a good one if his salary rating in musical comedy can be accepted as any criterion. Well it was *Earl Benham* who wrote *When* which has been used in concert by *John MacCormack* and also by *John Charles Thomas*.

At last success

Has Crowned Ray Miller

who is one of the bright, happy, entertaining lights of the Ed. Wynn Carnival at the Amsterdam Theater. *Ray Miller* is the head of the Ray Miller Black and White Melody Boys and success came his way only after years of hard work. *Miller* has plugged hard and consistently with his musical organization until now he is demanded in Paris, a big cafe operator there telling him to write his own ticket but to some as soon as possible with his melody boys. *Ray Miller* has popularized a number of song hits and has created a big demand for Jack Mills' *Manyana* which he recently inserted in his band's routine.

Miller says he now has one of the

THE WEEK'S BEST SELLING MUSIC ROLLS

Republic—**Fox Trot (42818), Dardanella Blues, Fred Fisher; Waltz(41518), Alabama Moon, Sam Fox Co.**

Emerson—**Fox Trot (50637), Make That Trombone Laugh; Ballad (50639), A Little Girl's Good Bye.**

Q-R-S.—**Fox Trot (1116), Cuddle Up; Ballad (1107), Beautiful Stars Above.**

best bands that he has had under his direction, notwithstanding that the boys he first engaged have severed connections with him. The "mechanicals" are now hot on *Miller's* trail, with *Miller* already making a number of records for the Columbia and the Okeh companies. If *Miller* accepts the Parisian engagement, his first stop will be the Hotel de La-Grand Bretagne. Recently *Miller*, in conjunction with *Tom Brown* (with *Miller's* band) and *Billy Fazioli*, another melody boy, wrote a new number entitled *Rose Of Spain*. A well-known "mechanical" operator not only engaged *Miller* and band to play several numbers but permitted *Miller* to play his own selection before it had become popularized upon the stage. That showed what kind of a reputation *Miller* has earned in New York. *Miller* is a nice-looking, clean cut young man who is not inclined to boast over his climb but doesn't mind telling the world that whatever he has gained was by continual hard work.

Leo Friedman, formerly with the B. D. Nice Company, is now associated with the Maurice Richmond Music Company as sales manager.

Artie Mehlinger has just completed a record for the mechanicals of *The Hen and the Cow*. The Victor is going to feature it as one of its comedy songs.

Typhoon now looms up like a summer hit and bids fair to eclipse the record of last summer's hit *I'm Always Blowing Bubbles* that Kendis & Brockman exploited. The K. & B. firm also is playing up the *Typhoon* number.

Fashions From The Footlights

BY MLLE. RIALTO

IN the garden scene of "Ed Wynn's Carnival" there is a hint for the Summer Girl that should fit in with her warm weather wardrobe most appropriately. For what could be more cool-inspiring than a frock fashioned along the lines of *Marion Davis'* pretty little garden dress? In coloring, it combines the pleasing colors of rose pink and white. But it was in its combination of materials that it proved most novel and effective. This combination included

Crisp Organdie and Net

fashioned along lines that made it a smart and dainty affair. The short, full tunic was of white net, edged with a wide border of the pink organdie, while a tight fitting under skirt was of the organdie. The waist was of net, with long revere effects of the pink organdie, and a color note was obtained at the waistline by the use of pink in the girdle. The pretty members of the chorus also wore dresses of this same model, but their

Effective Color Combination

was of pale yellow and white. With these dresses they added large, drooping leghorn hats which had broad sashes of blue ribbons, wound around the brim, and falling down into long streamers in the back. This is a very youthful style of trimming for garden hats, and one which should prove popular with crisp organdie frocks. The gowns of "Carnival" were made by *Schneider-Anderson*. A pretty little

Morning Dress of Linen

which was unusual in outline was fashioned for *Marion Davies* by *Bonwit Teller*. This was made of a white handkerchief linen, beaded in plaid effect, while over the waist was slipped a very tiny, but also very chic green linen jacket of the

Sleeveless Variety

which revealed white blocked linen sleeves which were of elbow length. A square neck was relieved of its severe outlines by a ruffling of embroidery. A large hat, of sweeping lines, which relied upon these lines instead of trimming for its effectiveness, completed a very becoming and very serviceable outfit for summer sport wear.

Hats of Dress Materials

are proving fashionable. Many a trim little morning frock is designed of gingham, and is trimmed of red or blue or pink linen of gingham roses. This indeed is a feature of this season for, heretofore, on the very simplest of morning hats conventional flowers were chosen. But now it is possible to carry out distinctive ideas in hats that match costumes. For the afternoon, however, we find

Organdie Hats in Pastel Shades

leading in appeal. One outfit recently glimpsed in a smart shop showed a pretty combination of orange and black velvet. This dress was fashioned along simple lines, possessing a hem which went nearly to its bouffant hip lines, a plain little waist with a cream collar falling softly around the V neck, and bell shaped sleeves, coming just below the elbow. A sash of orange, very broad and very fluffy tied in butterfly design about the snug waist. To give contrast, there were

Black Velvet Bows

on the sleeves, and tying at the end of the V at the neck. An orange leghorn with black velvet streamers gave a fetching air to the costume, the chief charm of which was its simplicity. Another frock of orange organdie was brightly trimmed with white. This had a plain, tucked skirt, over which a full, flaring

Tunic Lined with White

gave a stunning effect. The waist was of orange, with broad reverses of the white, which were caught in at the waist. About the waist was slung a girdle, with two long flaps, also lined with white. Trim white shoes and sheer silken hose accompanied the frock. The hat which added the finishing touch of the unusual, was of white organdie, trimmed with

Orange Organdie Flowers

in three different sizes, and shades, laid in wreath effect about the brim. These organdie roses are becoming quite the vogue.

In fact, wreaths of field flowers are being displayed all about town. A wreath of white daisies decorated

A Jade Green Hat

which was very becomingly worn by little *Mary Hay* of "The Frolic" with a trim little blue suit. *Miss Hay*, who is rapidly becoming a favorite frolicer, was recently seen laughing heartily over *Ed Wynn's* jokes.

Mrs. Douglas Fairbanks, otherwise known as *Mary Pickford*, came to town on the Honeymoon express, all dressed in a symphony of tan and red, in which she looked very young and appealing. The suit, a very trim affair, was of sand color, and featured a vest of red and white plaid. A small brown turban and brown ties and stockings finished her stylish appearance.

LOUISE MEYERS

In a leading role in "Honey Girl" Miss Meyers wears some unusually dainty frocks. This little creation—suitable for summer—by Bendel is made of an exquisite shade of orchid. The tunic is artistically embroidered with purple pansies. And the waist with its smart short sleeves and its Bertha effect about the neck combines Alice blue with orchid tones.

IRENE BLACKWELL

Smart is the only word to describe this street costume which is designed by Bergdorf-Goodman and Company and worn by Miss Blackwell, the popular screen star. Not only is it chicly attractive but it lends poise and dignity to the carriage. The upper part of the dress is of red pongee while the lower is of blue serge with soutache braiding at the hips. A patent leather belt adds to the decorative effect.

Draping My Lady's Dress

A gown in fifteen minutes! Another remarkable exploit even in these days of speed. And it took place in Philadelphia, too. This novel bit of draping of Beatrice Anderson, a blond beauty of "Honey Girl" was the feature of the Fashion Show given by Lucille in the ball room of the Bellevue-Stratford recently under the auspices of Chat Magazine for the benefit of the Blind Relief Fund of Philadelphia

Here we see the gown half-completed or to be precise seven minutes and thirty seconds after the draping was started. It is beginning to assume a definite shape under the expert hands of the draper—a fold here, a tuck there, and giving an impression of a charming bit of legerdemain. Miss Anderson is happy for she unlike the audience knows already the perfection of beauty in the finished product

The draping is completed and Miss Anderson is ready for the ball room or the reception. The frock, created by Madame Marguerite of New York and Chicago of hand-blocked Indestructible Voile and reseda green Pussy Willow satin, has a soft and dainty charm. Beautiful embroidery lends a decorative value and a wide sash gives an effect of youthful attractiveness quite in keeping with the beauty of Miss Anderson

STAGE NEWS OF THE WEEK

ACTORS' ELECTION RESULT SOON

Intense Rivalry Between Regulars and Independents—Wilson Attacks Methodists

THE result of the Actors' Equity Association's election of officers which was held in the Hotel Astor last Friday will not be made known until next Monday. There is considerable speculation along Broadway over the result. The rivalry between John Emerson's Regulars and Wilton Lackaye's Independents is so bitter that the ballots cast are being subjected to the closest scrutiny.

Francis Wilson, retiring President, opened the meeting with a farewell address, designed to pour oil upon troubled waters.

Frank Gillmore, then read his report as Executive Secretary, showing assets to date of $116,700 after deducting $31,000 paid out during the Actors' strike. Grant Stewart, Recording Secretary, reported a total membership of 8,453, including 4,629 new members in the year ending April 30, 1920, against 259 resignations.

The gong for the battle then sounded with Mr. Wilson's announcement that the election was next on the schedule. From then on the air was full of cries and the chair was busy with the gavel. Mr. Lackaye started things moving with a protest against the attitude of the present officers and council.

The Chair then nominated Charles B. Wells, Brandon Tynan and Charles Sindelar as tellers. Mr. Gillmore read the council's ruling on the election, the one to which Mr. Lackaye had objected as allowing members to cast two votes, and said it was enacted at the advice of Paul N. Turner, attorney for the association, after getting the opinion of former Vice Chancellor Lane of New Jersey.

Mr. Wilson was unanimously elected president emeritus, following his annual address, in which he attacked the Methodist Church for its hostility to the theater.

"I would say to all Methodists," he asserted, "that until their blue laws, prohibiting people from going to the theater, dancing or playing cards, are repealed, the Actors' Equity Association will ask its members to refuse to render any service at any performance or benefit suggested or controlled by the Methodist Episcopal Church."

Doings at the Lights Club

Now that summer is here in full blast and most of the traveling thespians and vaudevillians are enjoying a vacation, the Lights' Club at Freeport reopened for the season with gala festivities last Saturday night. President Frank Tinney made a welcoming address and some impromptu turns were given.

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Joins Ja-Da Trio

The Ja-Da Trio is to continue its vaudeville activities, with Bobby O'Brien as the new acquisition. One of the former members withdrew to frame a new act, with O'Brien engaged to fill his shoes. Harry Weber is booking the act.

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Herz and Miss Franklin with Show

Arrangements have been made by the Arthur Hammerstein offices for their "Always You" show to take to the road early in the fall, with Ralph Herz and Irene Franklin as the principal players. They were with the company during the tail end of the season.

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Eugene G. O'Neill Gets Prize

The Columbia University prize in letters, of $1,000, conferred for the original play performed in New York "which best represents the educational value and power of the stage in raising the standard of good morals, good taste and good manners" has been awarded to Eugene O'Neill for his play, "Beyond the Horizon."

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Holman's New Act

Harry Holman is one of vaudeville's reliable comedians and each season he steps up to the booking plate with a new act. Last week he exhibited his newest stage product, entitled "Hard Boiled Hampton," at the Fifth Avenue.

Shuberts Announce Two Revues for Century

The Shuberts yesterday announced the titles "Century Revue" and "Century Midnight Rounders" for the musical offerings which shortly will open their new Century Promenade on the roof of the Century Theater. The first named production will be given at 9 o'clock every evening, and the second at 11:30. The roof will, in addition, be open every evening from 6:30 for dining and dancing.

Among the principals engaged for the two offerings are Harry Kelly, Jessica Brown, Georgie Price, Rosie Quinn, Tot Qualters, Muriel De Forest, Hal Hickson, Vivian Oakland, Walter Woolf, Harry Fender and Dama Sykes.

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Wagenhals and Kemper's First

Wagenhals and Kemper's initial offering will be "Seeing Things," a farce by Margaret Mayo and Aubrey Kennedy. It is being revealed this week at Long Branch and Asbury Park.

The company includes Frank McIntyre, John Westley, Dorothy Mackaye, Marion Vantine, Jay Wilson, William Wadsworth and Harry Lillford.

FIVE YEARS AGO TODAY

"The Three of Hearts" Produced by the Shuberts with Cast Including George Nash, Blanche Yurka, William Devereux, and Schuyler Ladd.

The Irish Players of America Present Bill of One Act Plays at the Bandbox Theater.

World Films Make Picture Production of Viola Allen's Stage Success "The Daughter of Heaven" with Clara Kimball Young Starred.

Walker Whiteside in "The Melting Pot" Released by John Cort Film Corporation.

"Susan Lenox" Opens

The opening of "The Fall and Rise of Susan Lenox" with Alma Tell, took place at the 44th Street Theater Wednesday night (June 9) instead of Monday as previously announced. It will be reviewed in the next issue of the MIRROR.

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"Maytime" Ends Third Season

The third season of "Maytime" came to an end at the Broad Street Theater in Newark, June 5. Since its premiere at the Shubert Theater on August 16, 1917, "Maytime" has been played each season by as many as three companies. The tour will be resumed in August.

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"Heaven" Produced in Detroit

"Heaven," a serious play by Austen Strong, was produced by Jessie Bonstelle's stock company in Detroit last Monday night, with Gilda Varesi and Louis Bennison in the cast. The play is the property of John Golden and will be presented in New York early in the new season.

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"Martinique" for London

"Martinique," Laurence Eyre's romantic drama of the French West Indies, now playing at the Eltinge Theater, will be presented at the Lyric Theater, London, next October.

Choral Union Campaign

The People's Choral Union, which is engaged in a campaign for $250,000 endowment fund to perpetuate and extend its work throughout Greater New York, has announced that the following persons have accepted invitations to serve on its campaign Executive Committee: Dr. Nicholas Murray Butler, Mrs. Charles S. Guggenheimer, George Gordon Battle, Misha Appelbaum, David Bispham, David Edstrom, Capt. A. A. Clapp, Frank Damrosch, Helen Yorke and Samuel A. Baldwin.

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Julia Sanderson Signed

Next season Julia Sanderson will appear once more under Charles Dillingham's management.

The past season Miss Sanderson has been co-starring with Joseph Cawthorn in "The Canary." For Miss Sanderson Mr. Dillingham promises a pretentious all-star revue, which will have its premiere in December.

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Martha Hedman the New Star

Martha Hedman has been engaged by the new theatrical firm of Byron and Marshall as co-star with Arthur Byron. Miss Hedman has been appearing in "The Hole in the Wall."

IS THAT SO!

Brandon Hurst will be in the cast of "The Lady of the Lamp" when Earl Carroll presents that play in New York next August.

Emmett Corrigan, playing one of the feature roles in "Martinique," has been engaged by Walter Hast, for "A Daughter of Two Worlds," a new drama by Le Roy Scott.

The Jewish Art Theater has completed negotiations with *John Wenger,* the brilliant scenic artist, commissioning the latter to design scenes and decorations for two of the plays to be produced early in the fall.

Cleveland Bronner has been placed under a five-year contract by the Shuberts to stage and appear in the present and future Century roof entertainments.

Eileen Van Biene has been engaged for a part in the new Winter Garden show, "Cinderella on Broadway."

Jack Mason, just returned from London and Paris, is staging the dances in the new Century Promenade shows.

Lillian Roth, the child in "Shavings," at the Knickerbocker, is back in the cast after a week's absence, due to an auto accident.

Vivienne Segal, prima donna of "The Little Whopper," will sail for Paris on La Lorraine June 17, accompanied by her mother, to spend a month selecting new gowns.

Henry Hull has chosen *Mary Kennedy,* now appearing in "Not So Long Ago," to play opposite him in the new play in which the Shuberts are to star him.

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Ziegfeld Only Picks His Beauties

Following is a communication from Walter J. Kingsley, of the Keith offices, which speaks for itself:

Dear Louis R. Reid:

In a spirit of pleasantry last week you stressed the fact that I sometimes contribute a beautiful girl to Mr. Florenz Ziegfeld's world-famous "Follies" and "Frolic" and you greatly over-emphasized my part in these delightful proceedings. No one picks beauties for Mr. Ziegfeld. He is the best qualified man in the world to do that for himself. He is a genius-showman with a fine artistic and aesthetic sense which expressed in every detail of the "Follies" makes each in its turn incomparable in finesse and charm and distinction. Mr. Ziegfeld appreciates feminine beauty and pays it the homage of high salary, just and courteous treatment and opportunity to make personal reputation. He takes each wonderful girl as a distinct type and gowns her and utilizes her so that her personality and her pulchritude and her talents may be emphasized. Because of this folk all over the country are glad to send promising girls to him with notes of introduction. Music and dancing and dramatic teachers, men of affairs, parents, newspaper men, artists above all, admirers of the "Follies" everywhere, tell pretty girls to seek out Ziegfeld. There is no such thing as "pull" in his organization. A letter from a friend gets a girl an interview but once in his presence she is judged entirely upon her own individual merits. Therefore it is the girls themselves who win their way into the "Follies" and it is Ziegfeld who without exception picks them. His international celebrity draws them to him for judgment. I have had the privilege of sending some very beautiful girls to Mr. Ziegfeld whom he has engaged for the "Frollic" or "Follies." I sent them because he couid do more for them if they met his approval than anyone else I know but the idea that anyone else but F. Ziegfeld, Jr., picks the "Follies" girls is absurd. He is the "Follies" and his assistants never show the same or even approximate class when they leave him which proves the direction of genius.

Sincerely,
WALTER J. KINGSLEY.

STAGE NEWS OF THE WEEK

WAR ON INDECENT STAG SHOWS

Actors' Union Determined to End Objectionable Exhibitions of Women, So-Called Actresses

A DETERMINED effort to put an end to the activities of women who style themselves actresses at various private and semi-private performances of an indecent and stag nature will be made by the Actors' International Union, affiliated with the American Federation of Labor, according to Harry De Veaux, president of the organization. Mr. De Veaux announced recently that a campaign against these exhibitions is to be opened, with the cooperation of the Law and Order League and the Society for the Suppression of Vice.

According to Mr. De Veaux, performers in these exhibitions call themselves actors or actresses to avoid the law, when in reality they have nothing to do with the theatrical profession and would be a distinct blot upon it. Some of the objectionable shows, he said, have been raided, but many of them are still in operation, especially in Brooklyn and the Bronx, though they also exist elsewhere.

"Two motormen in the Bronx," he said, "are among the promoters of these nefarious exhibitions. They have been getting away with it and making big money. We are going to go after every one of these vicious shows and put them out of business."

Clifton Crawford Killed

Clifton Crawford, the actor, was found dead on the morning of June 3 in an areaway of the Piccadilly Hotel in Leicester square, London, at which he was stopping, having fallen five stories from the window of his room.

He was the star of "My Lady Friends" and withdrew recently from the play at the Comedy and started for England.

He was to remain away six weeks, doing a light turn in vaudeville under the management of William Morris so as not to be entirely idle. On July 1 he was to return to the management of H. H. Frazee in "My Lady Friends."

Crawford's first pronounced hit was scored about thirteen years ago in "Three Twins." Later he was featured in "The Quaker Girl." Then he starred in "His Own Girl," which failed. He earned further praise in "Her Soldier Boy." He is survived by his widow, who lives at Larchmont, N. Y. He was 45 years old.

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Plan More Vaudeville

Ray H. Leason and Z. M. Harris are incorporating what they call The National Vaudeville Circuit, with a capital stock of $1,000,000. The plan is to operate vaudeville theaters and to furnish acts for independent theaters in cities where Keith and Loew control the bookings of other agencies.

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Friars Elect

The Friars held their annual election of officers and governors June 4. John J. Gleason was re-elected Abbot; Channing Pollock was chosen Dean; J. Frank Stephens, Secretary; Joseph Klaw, Treasurer, and Harry Barth, Fred Block, George S. Dougherty, William Morris and Walter Scott, governors. This ticket was elected unanimously.

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Lining Up White Show

The Frances White show is being fast completed and Arthur Hammerstein is surrounding the little comedienne with a big Broadway company, the intention to have Miss White open on Broadway as soon as the show has its out of town preliminaries.

Treasurers' Club Officers

After having served for more than twenty years as president of the Treasurer's Club of America, James H. J. Scullion, for many years treasurer of the late Wallack's Theater, has been compelled to resign on account of ill health. Jed F. Shaw, of the Booth, has been elected to fill the vacancy, and Harry B. Nelmes, of the Belmont, has been elevated from auditor to vice-president. Leon Spachner has been elected to Mr. Nelmes late office as auditor.

New Shubert Plays

Within the next six weeks the Messrs. Shubert will produce four new plays intended for Broadway. As Henry Hull's initial starring vehicle they have accepted a four-act drama entitled "Crucible," by Leighton Graves Osmun. Prominent in Mr. Hull's support will be Faire Binney, sister of Constance Binney, now appearing with him in "39 East." "Don't Be Afraid," by Avery Hopwood, will be produced on June 21; "The Lights of Duxbury," by Clare Kummer, will be done a week earlier, while a new drama by Octavus Roy Cohen, entitled, "The Scourge," will have its first performance on June 28.

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Leo Beers at Century

Leo Beers, who was one of the principal entertainers with the Julian Eltinge show that started a tour of the world, but closed in Manila in April, has signed for the new Century Roof show that is now in rehearsal.

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American Acts Open

William and Gordon Dooley and the Dolly Sisters, doing separate acts, appeared on the same bill Monday in London, the brothers and sisters opening at the Coliseum. It marked their initial appearance in London for this year.

MOROSCO'S PLANS

To Open Little Theater with "Whistler"—Other Plays

Oliver Morosco will open the Little Theater about Labor Day with Pauline M. Cavendish and Sarah J. Curry's play "Whistler," a dramatization of some stirring incidents in Whistler's career.

At the Morosco Theater late in August Mr. Morosco will offer Owen Davis's new farce "Marry the Poor Girl," while by arrangement with Oliver D. Bailey the new season at the Fulton will be started with "Wait Till We're Married," by Hutcheson Boyde and Rudolph Bonner.

Mr. Morosco will go to Los Angeles the latter part of June. There in his three theaters, he will try out seven plays, including Edward E. Rose's "Rose of the Ghetto" and "Slippy McGee," a dramatization of the novel of that name; "The Humming Bird," by Maude Fulton; "Mom," by Rachel Barton Butler; "Conquering Kate," by Rita Creighton Smith; "Seven Miles to Arden," by Anna Nichols, and "The Clam Digger," which Mr. Morosco intends as a new starring vehicle for William Courtenay after his tour in "Civilian Clothes." Of the new plays those that come up to expectations will reach New York in October and November.

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Eltinge May Travel

Julian Eltinge, following the closing of his world's tour in Manila, may not do any stage work for some time, Eltinge reported having a traveling itinerary laid out that will keep him moving for some time yet.

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Newman's New Theater

Frank L. Newman on June 12 will open his new two million dollar theater in Kansas City, this being the fourth new house that Newman has built in the last two years. High class motion pictures and music will be offered. Milton H. Feld is manager of the Newman Theater.

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Reward for A. J. Small

Fifty thousand dollars reward has been announced by the police authorities of Toronto for information that will lead to the discovery of Ambrose J. Small, the well known theatrical manager, missing from home since December 2, 1919, the money posted by Mrs. Small and the Capital Trust Corporation.

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Plays for Australia

Through Sanger and Jordan, the Australian and South African rights to "Adam and Eva" have been disposed of to the firm of J. C. Williamson, Ltd. The Australian rights to "Polly with a Past," another Middleton and Bolton comedy, have been sold to J. N. Tait.

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"East Is West" to Close

"East Is West" will end its long run at the Astor Theater on June 19. Fay Bainter, who is featured in the play, will leave for Europe a few days after it closes.

TWENTY YEARS AGO TODAY

"The Son of Carleycroft" Produced in Boston with Cast Including J. H. Gilmour, Florence Rockwell, Frederick Truesdell and Dodson Mitchell

J. K. Emmet and Lottie Gilson Accept "The Outpost" a Play of the Boer War for Next Season.

B. F. Keith Makes a Present of His Theater in Providence, R. I. to E. F. Albee.

Raymond Hitchcock Scores Great Success with Fay Opera Company in Louisville, Ky.

"Borderland" Given

Holbrook Blinn appeared June 7 at the Globe Theater in Atlantic City for the first time in "Borderland," a new comedy by Porter Emerson Browne. The producer is William Harris, Jr. In the cast are: Dorothy Bernard, Fred L. Tiden, Leonard Willey, Alice Owens, John Harrington, James A. Devine, Wilson Reynolds, Herbert Haywood, Frank Bixby and John Nicholson.

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Tinney's New Show

Frank Tinney's new show, direction, Arthur Hammerstein, will be entitled "Tickle Me" and is scheduled to have its premiere at Long Branch, Aug. 2. The Tinney piece will be written conjointly by Oscar Hammerstein III, Otto Harbach, Frank Mandel and Herbert Stoddart. It is likely that Tinney will appear part of the time in blackface and then in whiteface.

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"Scandal" Moves to Shubert

After thirty-nine weeks at the 39th Street Theater "Scandal," with Charles Cherry and Francine Larrimore, was transferred to the Shubert Theater June 7th. There will be inaugurated for the engagement at the Shubert, a scale of summer prices.

He Wants Ideas

F. Ray Comstock declares he will buy ideas for his next Princess musical revue and also for the musical entertainment he is preparing for the Dolly Sisters and Harry Fox.

"Anybody may submit me ideas," he said. "They don't need to have established reputations as playwrights—they may be the veriest amateurs in that line. If their ideas are new and novel I'll buy them and have a competent stage director embellish them."

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"Nightie Night's" World Tour

Adolph Klauber has just received the program of the production of "Nightie Night" in Hongkong, China. Reynolds Denniston, who produced the play there, writes as follows: "The play went beautifully last night, and I am reviving it here next Thursday. My next move with 'Nightie Night' is India."

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Brady Gets Galsworthy Play

William A. Brady has secured the American rights of John Galsworthy's play, "The Skin Game," and the play will be produced next season. Basil Dean will come from London to stage the play.

Passers-By

From the Play by C. Haddon Chambers

NOVELIZED BY J. STUART BLACKTON

Pine, an excellent judge of Scotch, in J. Stuart Blackton's production of "Passers-By," released by Pathe

FROM the dreary London mists that close in at nightfall—from the drenched daybreaks and the dawns that know no sunlight, they drift like weary moths searching the light—the Passers-By.

Pine did not let this worry him a little bit. Was he not the master of his master? Did not Peter Waverton let him hold forth in a kingly sway his bachelor apartments in Piccadilly? And Pine held this sway with all the tyrannical power of a feudal lord. Waverton's housekeeper feared him and he, in turn, feared Waverton, although none would suspect it.

This particular night, however, Waverton was trying to break the monotony of his life by attending a dinner party at the mansion of Lady Hurley, his sister. Lady Hurley had long attempted to secure a candidate for the hand of her brother and in Beatrice Dainton she thought she had found a suitable mate. Peter, on the other hand, was not so sure he wanted to give up his freedom.

And Pine was making the most of it. He was entertaining in his own way, showering his hospitality on Nighty. Nighty was a typical cabman well-known to the streets of London. The fog could not interfere with his navigation powers in the many highways and byways.

"I don't know h'as I orter drink this," Nighty was saying, balancing a glass of Waverton's favorite Scotch in his hand.

"Tike it, old man, 'e won't know. 'E never misses it," Pine answered stolidly. "And 'ave one of these seegars," he invited.

"Lord! When it comes to them things it's like eatin' money. Suppose he should come 'ome," he added after lighting the tempting Havana.

"You wouldn't be so squeamish if you'd been brought up in the service, as I have," replied Pine, as he lit one himself.

"We're all in the service, Mr. Pine, from the 'ighest to the lowest. You tikes orders from one boss, I tikes 'em from everybody 'oo hires me cab."

At this moment they were both startled by the banging of a door and hurried footsteps mounting the staircase. Pine barely had time to throw his cigar in the fireplace when Waverton entered.

"Well, I'm damned!" he exclaimed on noting the little party.

"All I can say, me lord, is yer don't look it," blurted out Nighty in surprise.

"B-Beg pardon, sir," stuttered Pine in an effort to conceal his embarrassment, "it—it was a liberty I know—but I asked him in. It's Nighty, the cabman."

"Had it not been for Nighty I don't know what would have become of me," Margaret explained

Nighty bowed low at the introduction.

"So called, Guv'nor," he apologized, "because I been doin' night work for thirty years. No offense I hope, sir."

"I trust," Peter smiled, "you have been suitably entertained in my regrettable absence, Mr. Nighty."

Peter poured out another round of drinks to the surprise of Pine and after a little stilted conversation Nighty begged to be excused to resume his work for the night.

After he had left Waverton turned to Pine with a severe look in his eyes.

"In using my room instead of your own for the entertainment of your friends you have exceeded your privileges, Pine."

Pine's eye fell on the hidden cigar in the fireplace and he tried to further conceal it with his foot but Peter was too quick for him.

"And," continued Waverton, "in throwing away, half smoked, one of my best cigars, you have committed an unforgivable crime. I thought I could trust you. It seems I can't. You must find another place."

Pine sorrowfully left the room. He knew his master well. He would be forgiven in time. He would wait and say nothing.

Peter sat down by his fireplace. This was indeed a night for thoughts. The party had been a bore. Like a flash his mind went back to such an evening seven years ago. Where could she be on this night, in this intense fog!

He remembered Margaret well. Too well! She came into his life like a breath of sweetness when she came into his sister's household. A governess, it was true, but she became the Woman of women for him. And she disappeared into the fog—just such a fog as on this night.

It was on that evening that he had met Beatrice Dainton for the first time. Could it have been that his sister, Lady Hurley, had had a hand in it? Things seemed clearer to him than ever before. He had asked Lady Hurley for her.

"You refer to Miss Summers?" she had replied. "So nice of you to be interested. Unfortunately she has taken French leave of us. She left no message for her admirers in the house," she added pointedly.

"But when did she go?" he asked anxiously.

"I am told she left while we still dined—about two hours ago."

"If you have sent her away—" he demanded. And then his memory failed him. He was never able to find trace of her. The huge city had completely swallowed her up.

His reverie was interrupted by the entrance of Pine. Peter turned in his chair.

"Pine, I came home in a very bad temper," he said.

"I make no complaints, sir," Pine meekly replied.

"You may stay on with me if you like, but you'll be good enough to leave my cigars alone—until you've learned the appreciation of fine tobacco."

Pine smiled contentedly. This had happened before, but he must take better care next time. His place was too good to lose.

"I suppose Pine," continued Waverton, "I suppose it's this window that attracts you to my sitting room, and makes you prefer it to your own."

"Yes, sir," answered Pine, dubiously, "your window looks out onto Life, sir—it's the passers-by, sir!"

Together they went to the window, master and man, and gazed out into the blinding fog. Nighty and his cab had left. The streets were deserted save for an occasional straggler, feeling his way along to a place of refuge.

Suddenly a miserable creature, unkempt and in ragged clothes stumbled along the gloomy way. At intervals he stopped and stared down on the pavements and the sidewalks as though searching for some lost article.

"It's pins," explained Pine. "I've seen 'im before. 'E makes 'is way along the street and picks up pins and puts 'em in his coat lapel. Wot he does with 'em goodness knows!" Pine sniffed in disgust.

"Go and fetch him in, Pine. It's a nasty night. We'll throw our sitting room open to your passers-by. And bring your friend Nighty back," he added, "I'd like to make a better impression on him."

If a thunderbolt had fallen at Pine's feet he would not have been more surprised. Speech failed him.

(*Continued on page* 1228)

"Poor old Peter, I know you must have suffered too!"

Written in story from the play by C. Haddon Chambers. Produced by J. Stuart Blackton, starring Herbert Rawlinson. Released by Pathe. The cast:

Peter Waverton	Herbert Rawlinson
Pine, his valet	William J. Ferguson
Nighty, a cabman	Tom Lewis
Burns, a derelict	Dick Lee
Little Peter	Charles Blackton
Margaret Summers	Leila Valentine
Beatrice Dainton	Ellen Cassity
Lady Hurley	Pauline Coffyn

VOTES FOR VENUS

This Fox Sunshine Comedy girl seeks the secrets washed up by the wild waves. A shell game, perhaps, —more polite than politic

Marie Prevost of Paramount-Mack Sennett Comedies means to win votes on a plank of pulchritude. But she must not get on the fence

Here is a Christie Comedy girl who means to be a white hope rather than a dark horse. Her symbol is the fountain—but she drinks to you only with her eyes

Another Christie Comedy girl and a candidate for your approval who is eager and on her toes to please. That she will step to success there is no doubt

Just to reciprocate five Paramount-Mack Sennett girls believe in a Votes-for-Man platform, the man in the case being Ben Turpin

Georges Carpentier, the young French fighter who adds to his business as European heavyweight champion the more peaceful occupation of film star in Robertson-Cole's "The Wonder Man"

"THE WONDER MAN"

Georges Carpentier Makes Successful Film Debut in Robertson-Cole Picture

Produced by Robertson-Cole. Directed by John G. Adolfi.

Henri D'Alour.....Georges Carpentier
Dorothy Stoner.....Faire Binney
Mrs. Stoner.....Florence Billings
Mr. Stoner.....Downing Clarke
Mr. Robbins.....Cecil Owen
Alan Gardiner.....Robert Barrat
"Bubbles".....William Halligan
Monroe.....P. C. Hartigan
His English Friend.....Charles Craig

Those who went to see "The Wonder Man" just to see what a combination of war hero and fistic champion looked like were agreeably surprised to find in Carpentier a young Apollo, unscarred by war or ring battles, whose steely muscles were hidden beneath a rather Chesterfieldan exterior. Carpentier has, by his splendid acting in "The Wonder Man," made another conquest—the motion picture world.

While Carpentier, as Henri D'Alour, has plenty to do in "The Wonder Man," Robert Barrat, as Alan Gardiner, has to step lively in the role of D'Alour's love and ring rival. Mr. Barrat handles the situation with a smiling ease that makes him a most likeable villain and a worth while ring antagonist.

The plot of "The Wonder Man" is a most absorbing one, being a combination of secret service, love and a four-round fistic bout with plenty of thrills.

Faire Binney, as Dorothy Stoner, is just herself, a most adorable ingenue, who loses her heart to the Frenchman, D'Alour, who is suspected of being a master criminal for whom the police are searching. Everybody in the cast, including the audience, suspects that the fascinating D'Alour, despite his war medals, is the man wanted for Government contract thefts, a state of mind which makes the events leading up to his vindication all the more interesting.

Florence Billings, as the ingenue's youthful step-mother, with a secret love for Alan Gardiner, gives a skillful character study of the type of society matron who handles "affairs" with discretion. Miss Billings is to be complimented on her artistic dress ensemble. She certainly knows how to dress her patrician type of beauty to best advantage.

There are no cast "misfits" in "The Wonder Man" and no flaws in the filming. It is evident that the Robertson-Cole organization spared no expense to make it a notable success.

Above is a glimpse of Carpentier at his favorite indoor sport. In "The Wonder Man" he exerts his vigor against villainy and a good time is had by all—but the villain

At the right, George Carpentier as Henri D'Alour in "The Wonder Man" urges Faire Binney to come for a swim, but Faire is afraid of getting her bathing suit wet

"REMODELING HER HUSBAND"

Dorothy Gish in New Paramount Picture Directed by Her Sister, Lillian Gish

Story and scenario by Dorothy Elizabeth Carter. Directed by Lillian Gish. Presented by New Art Film Co. Released by Paramount.

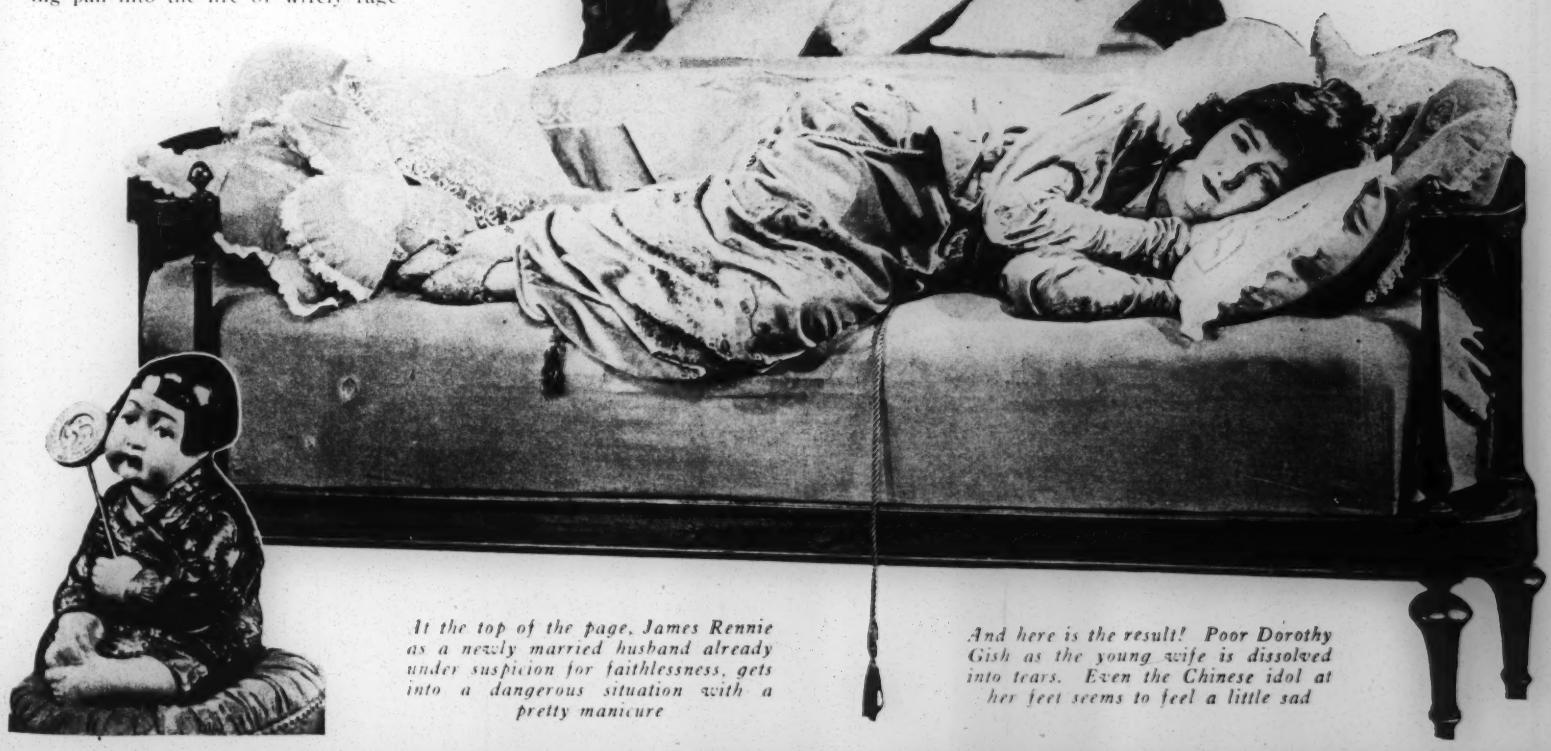
Janie Wakefield.....Dorothy Gish
Jack Valentine.....James Rennie
Mrs. Wakefield.....Marie Burke
Mr. Wakefield.....Downing Clarke
Mr. Valentine.....Frank Kingdon

There is an old saying that "love is blind," with a stage translation via the monologist that "marriage is an eye-opener." Such proves the case in the newest of Dorothy Gish films entitled "Remodeling Her Husband" that has just been released by the Paramount offices.

Jack Valentine is the likable male sort that young women cannot resist looking upon with admiring eyes, but the feminine charms and winsomeness of Janie Wakefield captivate him so that marriage results. Now Jack's days of making goo-goo eyes at the women were supposed to be over when the wedding bells rang out so joyously for Jack and Janie, but Fate threw a monkey wrench into the family machine when Jack gallantly assisted a flirtatious young woman into a taxicab and made sure that she reached her home safely. Now all this happened right before the very eyes of the adoring wife of Jackie, who berates him soundly with looks and words. Jack squirms out of the matter, but falls from the frying pan into the fire of wifely rage when a manicure girl enmeshes him. Janie cannot stand it any longer, and there is a separation. In the long run Jack finds that the course of true love runs to Janie's presence and finally everything is nicely straightened out.

The picture bears unusual interest to filmdom through the work of Miss Gish's new leading man, James Rennie, and he acquits himself creditably. Miss Gish was fascinatingly sweet and cute and the picture direction that is the accredited work of her sister, Lillian Gish, shows inside familiarity with the films.

Dorothy Gish as the heroine of "Remodeling Her Husband," her latest Paramount production, has very definite ideas as to how husbands should be run, and therein lies a tale



At the top of the page, James Rennie as a newly married husband already under suspicion for faithlessness, gets into a dangerous situation with a pretty manicure

And here is the result! Poor Dorothy Gish as the young wife is dissolved into tears. Even the Chinese idol at her feet seems to feel a little sad

"SCRATCH MY BACK"

T. Roy Barnes Shines in this Goldwyn Comedy Gem

Produced by Goldwyn. Adaptation of Rupert Hughes' comedy of that title. Directed by Sidney Olcott. Assisted by B. B. Manly.

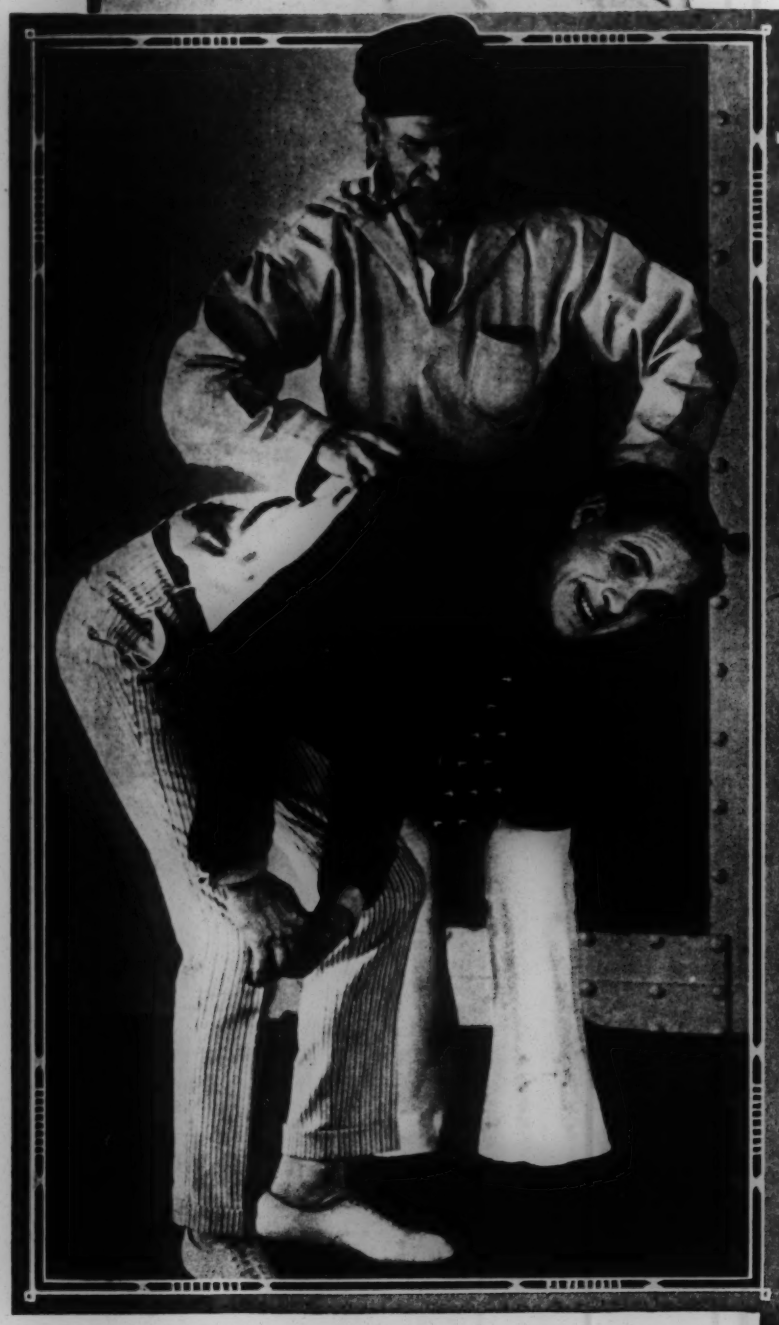
Val Romney.....T. Roy Barnes
Loton.....Lloyd T. Whitlock
Madeline.....Helene Chadwick
Mr. Socor.....Andrew Robson
Jahoda.....Cesare Gravina

When S. L. Rothapfel inaugurated his ascendancy to the throne of program direction at the Capitol last Friday night he selected the Samuel Goldwyn-Rex Beach picture, "Scratch My Back" as the celluloid feature. It was a mighty wise selection. The picture was voted a comedy knockout. It might be easily regarded as one of the gems of the Goldwyn collection of film jewels.

The biggest hit and surprise however is the clever work of T. Roy Barnes. He established himself as a film comedian of unmistakable high calibre. He has personality, a flippant, breezy way of flitting to and fro, and his style was thoroughly enjoyed by those who watched his initial Goldwyn film.

The theme, which smacks of comedy all the way, tells of the love affairs of Val Romney and his enmeshment with the pretty Madeline who is much in love with her husband, Loton, but enlists Val's aid to obtain several photographs and a professional contract held by Jahoda and which are reminders of an episode in her unmarried life.

The title comes from Val scratching the lovely back of Mrs. Loton at the theater when he sees her twitching and squirming in her seat in the row ahead. Val has had a wretched time with a similar condition and he took the liberty of alleviating her distress.



At the top of the page, Helene Chadwick is much perturbed. Perhaps she would like her back scratched. Who knows?

Here at last after much anguish, T. Roy Barnes gets relief from an itching vertebrae that is just out of his reach

Andrew Robson as a canny Scot in "Scratch My Back" (Goldwyn) has been told to hold up the sign post and he is determined to do it right

"THE LITTLE CAFE"

Max Linder Returns to Screen in Amusing Comedy for Pathe

Adapted from the musical comedy by Tristan Bernard. Released by Pathe.

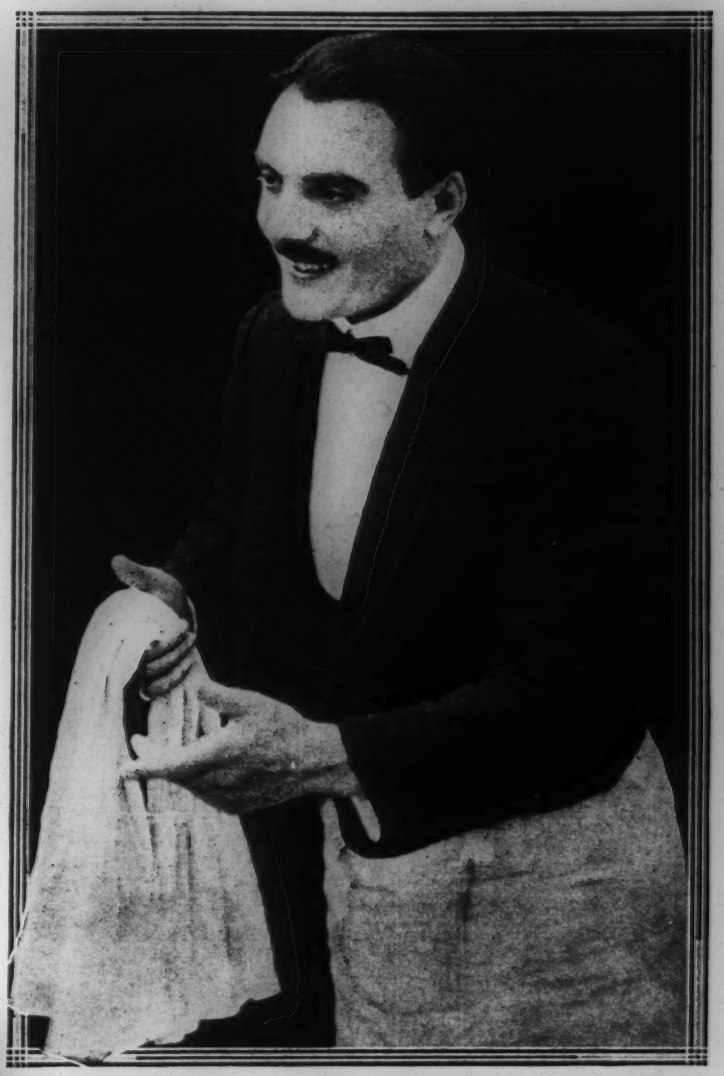
Albert Loriflan.....Max Linder
Yvonne Phillibert.....Wanda Lyon

Watching Max Linder cavort across the screen in a mass of ridiculous situations brings back vividly the old days of the motion picture when Max held undisputed reign as king of all comedians. That he has lost none of his ability to create laughter is evident to anybody who sees him in this latest picture of his after a far too long absence from screen activities.

Max is seen as Albert Loriflan, the nephew of a wealthy Marquis. The Marquis has died, leaving his nephew his fortune, but unfortunately the estate cannot be settled until the dead man's body is recovered. He has met his death in an accident. In the meantime, Albert is forced to provide for his daily needs as best he can, so he goes to work as a waiter in a little cafe.

Now as things fall out, the caretaker of the Marquis' estate is the first to learn of the recovery of his former master's body, and is piqued to find that he has not been remembered in the will. He therefore decides to separate Albert from part of his inheritance.

Going to the proprietor of the cafe in the absence of Albert, he induces the proprietor to draw up a contract with his waiter whereby each promises to pay half a million francs to the other if they bring their business relations to an end for twenty years. Albert, being rather gullible and seeing twenty years employment before him, signs, and immediately afterwards receives the news of his fortune. Then of course everything becomes clear to him, but it is too late. So rather than lose the half million, he keeps his job in the day time and becomes a plutocrat at night. Eventually however he discovers that the daughter of the cafe proprietor is worth more to him than the gay night life, so he destroys his contract with his employer and the story ends in a fond embrace.



Above, Max Linder as Albert Louflan in "The Little Cafe" (Pathe), manages to retain his sunny disposition even though he is a waiter. Perhaps it is because he knows that everything comes to him who waits

Max finds that being a waiter has its advantages, particularly when you have a stand-in with the chief keeper of the cellar.

At the top of the page, Max Linder in "The Little Cafe" (Pathe) gives an exhibition of how to combine business and pleasure

"THE ISLE OF DESTINY"

Unusual Character Picture with Paul Gilmore

Adapted from the story by Mack Arthur. Produced by Character Pictures Corporation.

Jim Stafford.....Paul Gilmore
Ruth Haney.....Hazel Hudson
Bob Elliott.....Frank Williams
Mabel Thornton.....Helen Pierce
Silas Haney.....John Wedges
Mack..... Mack

Character Pictures' production of "The Isle of Destiny" is rich in the color and atmosphere of the tropics. Besides having many dramatic situations, it deals with the subject that it has always been of the greatest interest, a question as to which is the better of the two, practical man or dreamer.

Jim Stafford, a practical self-made man, has after fifteen years of hard labor, finally become an owner of a prosperous plantation. Reaching the top of the ladder, however, has caused his health to run down, and he sells his plantation to return to America. He proposes for the third time to Ruth Haney, a pretty flower who is wasting away in the monotony of the tropics, and at last with some reluctance, she agrees to marry him on their return to America.

Bob Elliott, a happy, good looking fellow, and a cousin of Stafford's, stops off at the plantation on his way back to the United States, but he is made an unwelcome guest by Stafford, who does not like Bob's care free ways.

The trio steam away from the Philippines on their way to the States, Stafford has brought his money along in cash, having a distrust for banks and feeling that it will be most secure under his protection. After a few days out, the boat catches fire, and all hands are forced to desert the ship. Stafford rushes to save his money while Bob goes to the rescue of Ruth who is asleep in her cabin.

Thrills and mystery enter into the tale. The trio are later discovered by savages from the joining island, a surprise attack is made, and big punch scenes are here injected in the picture which comes to an end with a novel and unexpected twist.

Paul Gilmore is excellent as Stafford, and Hazel Hudson makes a most attractive Ruth. Frank Williams does good work as idealistic Bob.

At the top of the page, Paul Gilmore as Jim Stafford in Character Pictures Corporation's production of "The Isle of Destiny"

Above, on the shores of the "Isle of Destiny" Jim Stafford (Paul Gilmore) and Ruth Haney (Hazel Hudson) begin to see life in the rough

At the right, Jim Stafford learns that his almighty dollars are powerless to save him from the ravages of the sea in a ship wreck

"THE MAN WHO LOST HIMSELF"

Selznick Stars Faversham in Dual Role

Adapted from the novel by H. deVere Stacpoole. Directed by George D. Baker. Released by Select.

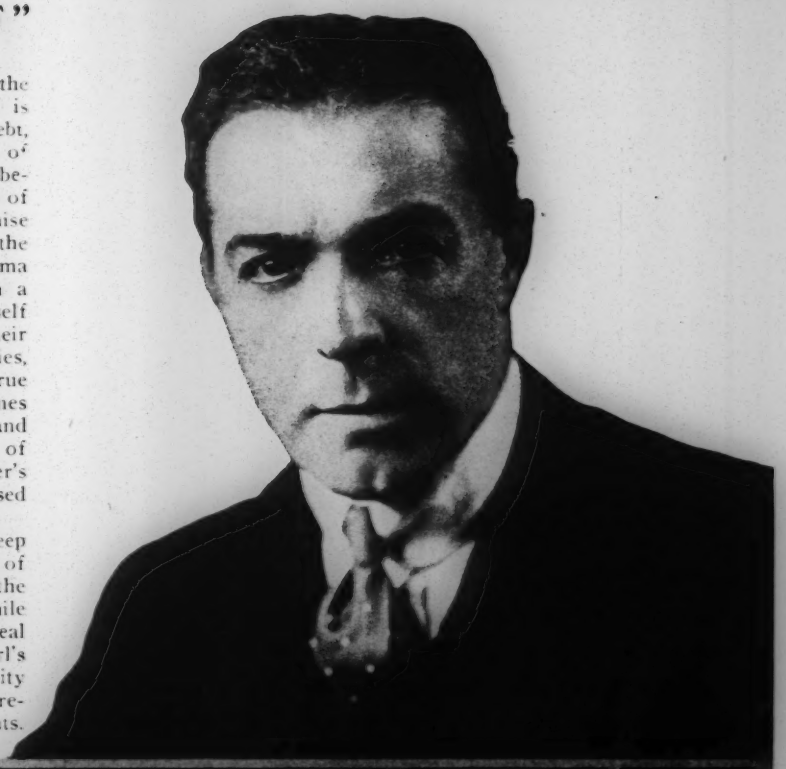
Victor Jones.....William Faversham
Countess of Rochester....Hedda Hopper
Lady Plinlimon.....Violet Reed
Sir Patrick Spence.....Radcliffe Steele
Prince Maniloff.....Claude Payton
Rochester's Mother....Mathilde Brundage
Rochester's Aunt.....Emily Fitzroy
Rochester's Uncle.....Downing Clarke

"The Man Who Lost Himself," although a romance of the English Peerage, is not set to the slow-moving rhythm of English life, due to the fact that the central figure of the story is a fast-moving American by the name of Jones.

Selznick made a happy choice when he chose William Faversham to play the dual role of the "Man Who Lost Himself," for Faversham is one of the few actors of the screen who lose themselves in their art.

Mr. Faversham's skillful delineation of the languid Earl of Rochester is made doubly impressive by the ease with which he assumes the very different character of the strenuous Mr. Jones, who happens to possess a physical resemblance to the Earl that leads him into many exciting adventures. A chance meeting reveals the resemblance to the Earl, who is deeply involved in intrigue and debt, and suggests to him a means of solving his difficulties. The Earl becomes plain Victor Jones, the man of no family ties, and makes his demise via the suicide route, thus saving the name of Rochester from the stigma of suicide. Jones awakens from a state of intoxication to find himself in the Earl's bed chamber and heir to his Lordship's many perplexities, which he proceeds to solve in true Yankee fashion. The intrepid Jones saves the Rochester fortune and later proves to be the realization of the neglected Lady Rochester's dreams of the man the deceased Earl should have been.

Mrs. DeWolf Hopper lends deep charm to the role of the Countess of Rochester, who went on loving the Earl despite his unworthiness, while Mathilde Brundage displays real finesse in her portrayal of the Earl's mother, under whose dowager dignity throbs a maternal tenderness that reveals itself at unexpected moments.



At the left, Lord Rochester (William Faversham) in "The Man Who Lost Himself" (Selznick) tells his troubles to Lady Rochester (Hedda Hopper)

Above, when Victor Jones (William Faversham) takes on himself the responsibilities of Lord Rochester's estate, he gets himself into unexpected hot water

Above, Harrison Ford is quite terrified at Wanda Hawley's commands in "Miss Hobbs" (Realart) for he has been led to believe that she is pretty ferocious

Below, there may be things that Miss Hobbs can do particularly well but baking is not one of them. Her best friend must admit that here she is a bit stuck up

"MISS HOBBS"

Wanda Hawley in Realart Comedy at Grauman's, Los Angeles

Adapted by Elmer Harris from the play by Jerome K. Jerome. Directed by Donald Crisp. Released by Realart.

Miss Hobbs.....Wanda Hawley
Wolff Kingsearl.....Harrison Ford
Percy Hackett.....Jack Mulhall
Beulah Hackett.....Helen Jerome Eddy
George Jessup.....Walter Heirs
Millicent.....Julianne Johnston
Alice Joy.....Emily Chichester
Mrs. Kingsearl.....Frances Raymond

Wanda Hawley is the star! We are now positive of this for we have just seen her in "Miss Hobbs," a delightful comedy-drama that just finished a record-breaking week at Grauman's Million Dollar Theater, Los Angeles.

For her first starring vehicle, Miss Hawley could not have been given a better story or a better supporting cast. In fact, Harrison Ford, leading man, shares honors with the star.

The play itself brings a laugh in the opening scene, and it continues to bring more until the final fade out. The story is based on Miss Hobbs' firm conviction that all men are villains and marriage is slavery. So strong is her conviction that she causes a breach in the marital happiness of one of her friends and is responsible for the broken engagement of another. The two men most concerned in these affairs thereupon put their heads together and try to figure out a remedy for their troubles.

Wolff Kingsearl suggests a fine means of righting things by having someone make love to Miss Hobbs and win her away from her pet ideas. The unanimous decision of the others falls on him, and he sets about to win the hard hearted Miss Hobbs.

How he succeeds is the basis of a very amusing story indeed.

If Miss Hawley is given more plays like "Miss Hobbs" she will, no doubt, become one of the most popular stars. She has a winning personality, an alluring smile and a peculiar mannerism that is bound to attract attention and cause considerable comment.

In the supporting cast are Walter Heirs, Jack Mulhall, Helen Jerome Eddy, Julianne Johnston, Emily Chichester and Frances Raymond.

"SEX"

Pathe Releases Excellent J. Parker Read Production with Louise Glaum

Scenario by C. Gardner Sullivan. Directed by Fred Niblo. Released by Pathe.
Adrienne Renault.....Louise Glaum
Philip Overman.....William Conklin
Mrs. Overman.....Myrtle Stedman
Dave Wallace.....Irving Cummings
Daisy Henderson.....Peggy Pearce

In "Sex" Louise Glaum has a story to work with which is entirely worthy of her, and that is saying a good deal for Miss Glaum ranks very high among emotional actresses of the screen. But not all scenario writers have been as kind to her as C. Gardner Sullivan has in this instance. He has written a story that is full of interest, and while it deals with a subject which has been done many, many times before it is treated from an entirely different angle which redeems it.

Another decidedly noteworthy feature of the picture is Fred Niblo's direction. The story unfolds in a simple and straightforward manner and builds continually to a logical climax. Mr. Niblo has had a splendid cast of players to work with and has done a fine job of it.

The story is more or less of the triangular variety. Miss Glaum is cast as a chorus girl whose only idea in life is to get along and have a good time regardless of whom it helps or hurts. The object of her pleasure when the story opens is a young man named Philip Overman. It makes no difference at all to her that Philip has a wife. When Mrs. Overman comes to the girl and pleads for the right to her own happiness she is met with a cold and uncompromising rebuff.

As things develop, however, the girl herself falls in love with another man and throws Philip into the discard. Her husband is a millionaire, and aside from the fact that he can give her everything she wants, she is really in love with him. Their life together is very happy for several years. Then one day she discovers that her husband is faithless to her. And the bitterest blow is when she discovers that the other woman in the case is a girl who has succeeded her in the chorus and to whom she has taught her own unscrupulous philosophy.

The situation is strikingly dramatic and as acted by Miss Glaum and her associates is very effective. Irving Cummings gives a fine performance as the millionaire husband, and William Conklin plays Philip Overman with excellent results. Myrtle Stedman is appealing as Mrs. Overman, and Peggy Pearce plays Daisy Henderson skillfully.

The settings and costumes throughout are elaborate and sumptuous. If the acting and story were less good than it is, the spectacular qualities of the picture would attract attention in themselves. As it is, however, the splendor of the settings and the other purely external parts of the production merit less praise than the acting and the story.

C. Gardner Sullivan has written an exceptionally good story and no money or effort has been spared to make the production an outstanding success in every way. The combination of Mr. Sullivan, Mr. Niblo and Miss Glaum is a strong one.

Above, Louise Glaum as Adrienne Renault in J. Parker Read's latest production, "Sex," released through Pathe, is a luxury-loving lady of the chorus who spreads her doctrines among all her friends.

Below, Louise Glaum discovers that being the "other woman" is much more agreeable than being the deceived wife. Here she is experiencing the latter unpleasant sensation

At the left Shirley Mason as little Jane Day in "Love's Harvest" (Fox) is giving her first exhibition of flirtation, for out in the distance she sees a young man who appeals to her mightily. It would be difficult for him to resist such a smile, and of course he doesn't. He eventually marries her

Below, Allen Hamilton (Edwin Booth Tilton) tells Jane that he is going to send her abroad to study music, and as a consolation for his loneliness Jane offers to leave her precious hound, Buddie, to keep him company. Hamilton looks amused at the idea but Buddie declines to commit himself

"LOVE'S HARVEST"

Shirley Mason Captivating in Fox Picture

Adapted from the story by Pearl Doles Bell. Directed by Howard M. Mitchell. Released by Fox.

Jane Day.....Shirley Mason
Jim Atherton.....Raymond McKee
Allen Hamilton.....Edwin Booth Tilton
Eleanor Hamilton.....Lillie Leslie

It is no wonder that little Shirley Mason is one of the most popular stars on the screen, for in addition to her vivacity and beauty she has a real dramatic power which can bring tears as readily as it can bring smiles.

In the early parts of "Love's Harvest" she is a child on a farm. When her stepfather dies, he wills her to his wealthy nephew along with the mortgage on the farm.

Now as it happens the nephew doesn't consider Jane a liability at all, but is eager to take her into his home and give her all advantages. But he has a fiance who is inclined to be snippy, and because of this lady Jane runs away.

Eventually through great good luck she makes a happy impression on a theatrical manager whose loneliness causes him to take in the little waif.

It is in the old world that Jane and young Atherton, the man she was willed to, meet again. They fall in love with each other, as is quite natural, but Jane feels in duty bound to pursue her studies and repay her guardian for his kindness by having a brilliant career. Young love, however, wins the day.

THIS WEEK'S BROADWAY PICTURE SHOWS

Alma Doria Pleases at Rialto New Rothapfel Policy at Capitol Hobart Bosworth at the Rivoli Georges Carpentier Film Big Strand Feature

THE RIALTO

Singing of Alma Doria Big Feature of New Program

There is a vocal treat at the Rialto. In presenting the overture the prelude and love-death from "Tristan and Isolde" (Richard Wagner), *Hugo Riesenfeld,* conducting, had *Alma Doria* stand just to the right of him in the orchestra pit and sing the lyrical theme in a voice that established *Miss Doria* as a soloist of the highest rank.

Miss Doria has sung at the Rialto before but never has her voice been given the play that the Rialto overture gives it and its voluminous quality ran in perfect accord with the music of the orchestra. Her register Sunday was flawless, with the expression and technique demonstrating easily that *Miss Doria* is a songbird of exceptional merit.

Miss Doria rose to each vocal emergency with distinction, and when the strong tones of the orchestra were necessary the clear, musically sweet, vibrant, bell-like vocal strength of the woman was ever dominant and impelling.

There were some pleasing features in the Rialto Magazine, with especial interest attached to the Republican activities in Chicago.

More vocal fruits were contained in the duet from "La Porza Del Destino" (Guiseppe Verdi) that was harmoniously rendered by *Martin Brefel,* tenor, *and Edoardo Albano,* baritone, the singing drawing applause.

The New Art Film Company's feature, "Remodeling Her Husband," with *Dorothy Gish* as the star, a Paramount picture, proved entertaining.

After the Rialto Orchestra had entertainingly presented "In a Bird Store" (M. Lake), the film special comedy, "The Nut Crackers," with *Ben Turpin* as the scintillating comedy factor, caused no end of laughter.

John Priest again scored impressionably with an organ solo, "Cortege" (Claude Debussy).

THE CAPITOL

New Rothapfel Program Policy Starts Successfully

With the coming of *S. L. Rothapfel* to the Capitol as program director, with *E. J. Bowes* continuing as managing director, there has been a decided change in the entertainment at that playhouse.

No longer does operatic presentment of the miniature sort grace the program although there are vocal and musical novelties that are expected to prove popular substitutes. More attention is being paid to the picture layout and there has also been a decided reduction in the scale of admission prices.

Much to the unbounded delight of the regular Capitol following *Nathaniel Finston* has been retained as musical director and he and his musicians now occupy places upon the stage instead of in the pit as heretofore.

Rothapfel's inaugural at the Capitol was attended by the presentation of one of the funniest film comedies of the year, a Goldwyn-Rex Beach feature entitled "Scratch My Back," with *T. Roy Barnes* as the principal player. *Barnes* surprised everybody upon his initial bow before the camera and was accepted instantaneously as a picture star worth while.

The *Albertieri* Dancers offered the "Danse Interpretive" that had *Whispering Flowers* (von Blom) as the musical composition. The dancing was applauded. There was a Prizma colored picture, "Hagopian, the Rug Maker" that was interesting from an educational standpoint.

The presentation of "Indian Love Lyrics" (Lawrence Hope), with incidental music written by Amy Woodforde-Finden, had *John Hendricks,* in picturesque garb at one side of the stage, as the story-teller, with the series of lyrics including (a) "The Temple Bells," soloist, *Richard Kinsey,* dancer, *Marie Naria Gambarelli;* (b) "Less Than the Dust," sung by Capitol Ensemble, pantomime by *Jessie Roggi;* (c) "Kashmiri Song," soloist, *William Robyn;* (d) "Till I Wake," sung by ensemble, pantomime by *Elizabeth Coyle* and *Harry Hamfield.*

The big feature was the *Barnes* comedy, with other film novelties including a digest of animated news pictorials and a "travelaugh" by *Hy. Mayer,* entitled "At the Zoo."

A vocal feature following the feature was offered by *Irene Williams,* singing *Kiss Me* from "Mlle. Modiste," with the orchestra playing some of the airs from that light opera.

William Russell as "Slam Bang Jim" at the American Film Co. studio finds Ruth Everdale an enthusiastic assistant at target practice

THE RIVOLI

"Below the Surface" Is Feature of New Program

Hobart Bosworth in "Below the Surface" is the feature of the Rivoli program this week. *Mr. Bosworth,* whose portrayal of strong sea characters is unique in the film world, plays the part of Martin Flint, a deep sea diver. A submarine is wrecked near his home on a Maine island and Flint goes down after all others have failed, attaches the chains and rescues the boat and twenty-seven men from a horrible fate.

The scenes in the stranded submarine, the wreck in the fog and the struggle between father and son are beautifully done. Second only to the acting of *Mr. Bosworth* is the work of *Lloyd Hughes. Grace Darmond* has the leading woman's role and does her part well. Others in the cast are: *George Webb, Gladys George, J. P. Lockney, Edith Yorke* and *George Clair. Irvin Willat* directed the picture for Mr. Ince and *Luther Reed* wrote the story. A little comedy entitled "Worries and Wobbles" and the Rivoli pictorial round out the film program.

Alexander Oumansky and *May Kitchen* in a dance fantasy set to *Caprice Viennois* by *Fritz Kreisler* furnish the brightest bit of the music program at the Rivoli. *Mr. Oumansky* prepared the dance. A duet, *Happy Days,* by *Anton Strelezki,* is sung with real charm by *Betty Anderson,* soprano, and *Helen McGee,* contralto. The overture, *Frederick Stahlberg* and *Joseph Littau* conducting, is *Tschaikowsky's* Fourth Symphony, second and fourth movements. *Firmin Swinnen* plays the organ solo, *Festival March* by *J. Hibbon.*

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THE STRAND

Carpentier Draws Record Breaking Sunday Audience

Judging from the large audience that filled the Strand to overflowing Sunday afternoon and evening, all of the Big Town's hero worshippers and boxing enthusiasts spontaneously turned their thoughts from Sunday outings to thoughts of *Carpentier.*

Those who guessed that "The Wonder Man" might be a plotless excuse for the exploitation of *Carpentier's* pugilistic prowess, were agreeably disappointed. "The Wonder Man", as filmed by Robertson-Cole proved to be a well-plotted detective story, attractive, trimmed with romance and set off with beautiful women and an exciting four-round boxing contest.

There was a ripple of amusement when the curtain rose, revealing the members of the Strand Symphony Orchestra in cool linen suits that unintentionally matched the coolness of the outside atmosphere. But their apparel did not cool the ardor of their playing. They gave a very pleasing rendition of selections from Ponchiella's "Gioconda."

Second on the program was the Strand Topical Review, showing sporting events and men in the White House political limelight, and third was a scenic mountain climb of unusual beauty.

Although *Carlo Ferretti,* baritone, received no welcoming hand when he appeared, the audience applauded him enthusiastically after he had delivered the Prologue from Leoncavello's "Pagliacci." While not especially powerful in volume, *Mr. Ferretti's* voice is unusually beautiful in timbre and his delivery unforced.

Mlle. Fanny Rezia repeated her last week's success with two very delightful vocal selections, while an organ rendition of Faulkes' *Festival March* closed a much appreciated entertainment.

DOLORES CASSINELLI

Whose particular style of beauty has won her the title of "The Cameo Girl." Her last picture for Pathe was "Tarnished Reputations"

LITTLE TRIPS TO LOS ANGELES STUDIOS

WITH RAY DAVIDSON

Three Million Dollar Theater for Los Angeles—Big Musical Shows to be Policy—Von Stroheim's New Plans—Theater to Replace Orange Grove

HENRY DOUGHERTY, one of the best liked of the local dramatic critics, has quit the Express to enter the publicity business.

Maurice Tourneur is busy directing *Hope Hampton* in an adaptation from the stage play "The Tiger Lady." Following this *Tourneur* will probably do a Hawaiian story written by *H. H. Van Loan.*

The famous Burbank Theater, originally owned by *Oliver Morosco,* is to be torn down shortly and a new 3,500 seat house at the cost of nearly $2,000,000 is to be erected in its place. The *Gore Brothers* are at the head of the new enterprise. Musical shows like those produced at the New York Hippodrome will be featured. The new edifice will be completed by June, 1921. It will have the

First Revolving Stage

in the West. The Burbank, while under the direction of Morosco, won fame for making the following stars: *Margery Rambeau, Laurette Taylor, Kitty Gordon, Fay Bainter, Charlotte Greenwood, Margaret Illington, Fritzi Scheff, Jane Cowl, Dustin Farnum, Louis Bennison, Walter Catlett, Lewis S. Stone, Forrest Stanley, Harry Mestayer,* and others.

Eugene W. Presbrey is an addition to the Metro scenario staff. He is responsible for the dramatization of "Raffles," "The Right of Way" and "The Barrier."

Mitchell Lewis is filming another one of Jack London's famous stories of the sea.

Eric Von Stroheim is back from New York and is shortly to start work at Universal on another big super-feature. His new contract calls for but two pictures a year.

May Allison has joined the golf bugs' association. She insists on playing out eighteen holes before going to the studio each morning.

Guy Price, Jr., son of the noted West Coast dramatic critic, was a visitor to his father's office the other day. Guy, Jr. is but three months' old, but his proud papa thinks he will make a great dramatic critic ere long.

Charlie Chaplin, it is said, is putting the

Finishing Touches

on his latest comedy attempt.

Little Jack Coogan, Jr., who is playing with Charlie Chaplin, is out to win fame on the golf links. Though he is but four years' old, he already swings the club like a veteran. Evidently he doesn't copy after his father.

Helen Jerome Eddy, according to *Leslie Dowell,* her publicity representative, has finished a book upon which she has been working three years. *Dowell* says *Miss Eddy* is shortly to be starred in this play by a large production company.

Ora Carew is playing the role of Polly Mason in "Mountain Madness," a *Lloyd Carlton* production produced for the Clermont Photoplay Corporation.

Hal Cooley is enjoying a short vacation after playing in a Vitagraph special production.

The week could not go by without the announcement that some leading man or woman would head his or her own film company. Now it is said that negotiations are under way to star *Pell Trenton.*

"Whispering Smith" has again been

Made Into a Picture.

This time *George L. Cox,* of the American Film Company, is responsible for the feature. Several years ago it was made by *J. P. McGowan* and *Helen Holmes* was featured. The American production is an all-star cast.

Colleen Moore and *Grace Darmond* are to have the principal roles in *Christie's* film version of *Oliver Morosco's* and *Elmer Harris'* "So Long Letty."

The production of "Arizona," given at Clune's Auditorium with an all-star movie cast, was a tremendous success. It was given for the benefit of the Hollywood Post of the American Legion. Said Post being known as the Movie Post of the Legion. The cast included *Jack Holt, Edward McWade, Ruth Renick, Brenda Fowler, William Desmond, Sessue Hayakawa, Charles Murray, Clyde Filmore, Sylvia Ashton, Monte Blue, Roscoe Arbuckle, Howard Hickman, Bessie Barriscale, Dustin Farnum, Theodore Roberts* and *Clara Kimball Young.*

Arthur Wenzel, manager of the Superba Theater, has resigned. He will in the future direct the destiny of the Victory Theater, another Broadway house.

A Gigantic Orange Orchard

is to be torn down in Hollywood to make way for the building of a new theater. *Sol Lesser* and the *Gore Brothers* in co-partnership with three Hollywood exhibitors are backing the plan. Many motion picture stars plucked the oranges from the trees and gave them to visitors at the ground-breaking exercises. Among the players there were *Charles Ray, Mildred Harris Chaplin, King* and *Florence Vidor, Katherine MacDonald, Ben Turpin, Sylvia Breamer, Anita Stewart, George Beban, Annette Kellermann, Mr.* and *Mrs. Carter DeHaven, Mary Thurman* and *Wesley Barry.*

There was quite a sensation at one of the fashionable Los Angeles hotels the other evening when it was discovered that the beautiful young actress, *Claire DuBrey,* was at the switchboard and taking calls in the most professional manner. Inquiry revealed that she was merely practising for a telephone scene in a new play in which she is appearing.

Bebe Daniel says she escaped from motor bandits by out-speeding them between Los Angeles and San Diego.

Al Green, director of *Jack Pickford,* is the husband of the actress, *Vivian Reed,* whom he has directed in a number of pictures. They have a little boy who has been named after their close friend, *Marshall Neilan.*

A wild west romance went on the rocks when *Helen Gibson,* a well known cowgirl star files suit for divorce from *Hoot Gibson,* also a well known cowboy star with Universal. Desertion is the charge.

BEHIND THE SETS AT FOX

LOOKOUT over head! We looked up. Ormer Locklear was barely fifty feet above us in his lightnin' movin' airplane. He barely missed some of the tallest sets. "The fool" someone cried. "Aw, it's just sport for him," was another remark. Anyway the Satan of the skies was just giving his fellow Fox actors a few thrills, some of which will be "shot" for his forthcoming release "The Skywayman." James Hogan is piloting this drama of the air. Dainty Louise Lovely is the cause for all the trouble, so H. K. Shellaby, Locklear's press hound, informed me. Bill Farnum's making another virile western. Title "The Scuttlers." Direction J. Gordon Edwards. Jackie Saunders playing opposite. Tommy Mix is in the highbrow actor class now. He's doing "The Untamed" by Max Brand. It's one of the "six best cellars" of the year. Pauline Stark is leading woman and Emmett J. Flynn is behind the megaphone. Eileen Percy, the studio's newest star, is doing a Saturday Post story titled "Myra Meets His Family." Howard M. Mitchell directs. Buck Jones is "Sunset Sprague." Ethel Shannon the heroine. Bill Russell just put "finis" to "Twins of Suffering Creek." Louise Lovely is the other sufferer and Scott Dunlop doctor. Petite Shirley Mason, with Ray McKee, is doing Israel Zangwill's "Merely Mary Ann." Edward LeSaint is interpreting the story. There are a half dozen comedies in the making, and as you know, Hampton Del Ruth is supervising, and his brother, Roy, directing. Among the players in these farces are Clyde Cook, a notorious clown recently with the New York Hippodrome, who is attempting to make his debut in films. They say he's a success. Blanche Payson, six feet three inches tall, and Bert Gillispie, five feet tall and weighing three hundred and eighty pounds, are featured in a two-reeler. He's a "pro" fat man. Glenn Cavender, Ethel Teare, Bobby Dunn, Ford West and dozens of others are playing in the numerous comedies. The afternoon was rather warm and Carl Downing, the publicity director, either had a case of manana or officitis, for we could not budge him from his sanctum sanctorum.

William Russell and the supporting cast of "Slam Bang Jim" snapped in close formation out on location thirty-seven miles from the Santa Barbara Studios of the American Film Company

SCREEN SCREAMS

Harold Lloyd has a leaning toward beautiful damsels in his Pathe comedies so it is not too much to suppose that somewhere in the offing is a girl. And the moral to that is if he leans far enough he is sure to fall. We all do

The good old days when "reading and writing and 'rithmetic were taught to the tune of the hickory stick" are being enjoyed to the fullest by Larry Semon in his Vitagraph comedy "School Days." Needless to say that hickory stick tune is the one Larry dances to most frequently

Weather Forecast—There will be a short cold snap due to a sudden fall of Mercury, but when Carter De Haven recovers his equilibrium he will probably make it hot for everybody near him.

Mrs. De Haven is nearest and under ordinary circumstances she might be the worst sufferer, but the title of this Paramount-De Haven comedy is "A Model Husband," so perhaps she is safe

EDITH STOCKTON—Ambitious Young Artist

While Successful as a Screen Artist She Has Stage Aspirations—Got Film Start at Essanay Studio—Dotes on Athletics

THERE is an old saying that "everything comes to him who waits." This may be perfectly true and work out a happy ratio ten times out of ten, but just the same, one of our youngest and most capable feminine celebrities of the film world, namely Edith Stockton, is too chockful of ambition and energy to wait for her "arrival" at the niche in professional life, i. e. the attainment of a "name" upon the speaking stage. She has been a success from the moment she made her first bow before the motion picture camera out in Chicago, where she obtained her first chance to "register" in the films.

Edith Stockton has had stage experience

And Among Her Show

reminiscences are several reminders that her desire to be a worthwhile member of some big show on Broadway may eventually be gratified. She told us with her free, easy and frank way of expressing herself that it was not pictures that brought her east, but a show, Miss Stockton joining the "Hitchy Koo" company, then playing in Chicago. It was not many moons ago that Miss Stockton was about to realize her greatest ambition when the Selwyn offices cast her for the Margaret Lawrence role in one of their "Tea For Three" companies and she had read the part so satisfactorily that everything had been practically settled for the signing of the contract.

Then Miss Stockton heard that a tour of the "one nighters" had been arranged and that settled it as far as her connection with the show was concerned. Miss Stockton remarked:

"I turned back the part because I did not relish the thought of the one night stands; I had been told on all sides that jumping from one city to another from day to day was an 'awful life.' So I remained east and accepted a picture assignment."

"I'm not prejudiced against traveling with shows

But I Have a Well Defined

reason for not going with any one nighters just yet. I feel that I have accomplished sufficient success in pictures to prompt me to shy at the one night strenuosity. Furthermore I am fully convinced that I shall yet get my opportunity to fulfill my stage ambitions. But meanwhile I am going to work hard, religiously and consistently with my film obligations. I love the east, in fact I always had a yearning, burning desire down in the inner recesses of my heart for New York and out in the Essanay studios in Chicago where I served most of my picture apprenticeship, I anticipated the memorable day when I should start east.

"I can truly confess right now that about the only thing I fear is a director that would shout instructions high and mighty at me and simultaneously give me a reprimand for not carrying out his orders minutely, but so far I have been lucky perhaps in not coming in contact with such a studio type.

"I want to go on record at this precise juncture of our talk to say a good word for the man who is directing the film I am in at present. He's a gentleman in every sense of his studio activity and seems to have remarkable patience with the players. I refer to Horace G. Plimpton. He is not only the main director of the big feature at present entitled 'What Children Will Do'; (it was written by Charles K. Harris, whom I presume you know better than I do, and has a theme that I am sure will make a general appeal to the young and old, but is the president of the Plimpton Epic Pictures Inc.

"Mr. Plimpton is simply fine. He takes infinite pains to lend every bit of aid he can, does not rant, rave or tear his hair when there is a slip or two in the making of a scene, but patiently explains what he is trying to produce and obtains the desired results. I feel grateful to Mr. Plimpton for what he has taught me in film work and I say this gladly, and you must remember I am no novice in picture work.

Edith Stockton is undoubtedly one of tomorrow's big stars as her work in Plimpton Epic Pictures indicates

"I must also add

That Mr. Plimpton Stands

unqualifiedly for the best there is in films and that he will not associate himself with any kind of a picture that is not clean and wholesome. I appreciate the affiliation at all times with a picture that makes one the better for having seen it. I know you will find other film players who share the same sentiment.

"I was born in Rock Island, Ill., and attended school there, although the greater part of my life has been spent in Chicago. It was at the Essanay studio on the north side that I got my first opportunity, and I worked hard to achieve what success I could. My first pictures of any note were taken with Taylor Holmes featured, my assignments perhaps being classified as 'leads.' The stories were mainly two-reeled subjects, but there was as much interest attached to their making as though they were of greater multiplicity in length. I think I did about six comedies when work was stopped. Our director out there was Arthur Houghtaling. If I live to be a million years old I shall never forget the happy days at the Essanay plant when I was learning my 'p's and q's' in photoplaying.

"I have appeared in different films, playing with Alice Brady in 'The Fear Market.' I can mention others, but my main interest is now centered in the Plimpton feature. While I am happy in my present work I can truthfully state that I plan some day to attain my stage ambition. It may take time perhaps, but it will always be in mind and act as an incentive to keep working away until the opportunity comes. I have had more experience in 'spoken drama' than you might imagine and have had dramatic stock experience that may serve me in good stead some day. One of my late stock berths was in Bridgeport, where I was sent by James Thatcher, who lines up the players for the Poli stocks from his New York offices.

"It might not be amiss

To Publish the Fact

that I played with George Walsh, having quite a film role in his 'Putting One Over' feature. There is no denying the fact that working in pictures gives one a training for professional life that could not be obtained otherwise. Incidentally if you are successful and your pictures receive general distribution, you acquire a popularity that could not be bought or stolen. It is interesting sometimes to hear the variety of comment that different persons make about a film that you have worked in."

Again came the candor that youth cannot deny, the girlish naturalness that seems to be an irresistible part of this blue-eyed, lighthaired girl of the films. When we asked about a hobby, a favorite pastime or what to her way of thinking was a phase of the life away from the studio she liked best, laughingly she remarked: "You may not believe it and it may sound stereotyped and after the fashion of all persons of the stage and screen when being interviewed, but I am athletic. I love the outdoors. I am happiest when swimming or riding. Ever since I can remember I have loved the water and have been taught to be out in the open and breathe fresh air and exercise in a natural way that makes you feel better for effort made to keep your body well and your mind clean.

"My greatest pride is

My Younger Sister

Gladys, and I just can't help mothering her and she is only two years younger than I am at that. She has ambition and is living in the hope that her professional aspirations may come true; she's a hard worker, comely, vivacious and as lively as a cricket. We enjoy being together and I get keen pleasure out of teaching her what I can from my experience. We are having a fine time in the east. And so far the Goddess of Fortune has smiled sweetly."

There is something about

Edith Stockton's Personality

that recalls vividly one's schooldays when sorority dances and fraternity hops were the social rage and the feminine partner possessed as a rule girlish and natural femininity. She has the charm of innocent childhood, devoid of professional makeup that one invariably looks for in actresses' appearances on and off the stage. Miss Stockton assumes no frills of the woman who becomes widely known through stage and screen reputation. She is modest, laughs heartily without any apparent assumption that the laughter is not genuine, and she carries the impressionable conviction that she is youth before the camera and is youth when away from its ceaseless click.

SCREEN NEWS OF THE WEEK

FILM CONVENTION OPENS IN CLEVELAND

Exhibitors and Executives of Industry Meet—National Association Celebrates Fine Record

THE fourth annual meeting of the National Association of the Motion Picture Industry was held June 8 at the Old Colony Club, Hotel Cleveland, Cleveland, Ohio.

The Winton Hotel is the scene of the Motion Picture Theater Convention and its tributaries, while the Cleveland Hotel shelters the National Association in addition to the independent exhibitors, the producers and most of the newspaper correspondents.

The fourth annual meeting of the Association comes just as it has won its hardest fought victory, the defeat of censorship in Massachusetts by the veto of Governor Coolidge. In the four years of its organization no State has written a censorship law upon its statute books and in only two States has a bill ever passed both houses of a legislature. The other veto was by Governor Whitman of New York in 1917. It has an equally good record in its campaigns for Sunday opening and more motion picture theaters are open on Sundays now than ever before.

At the meeting President William A. Brady and Executive Secretary Frederick H. Elliott made their reports and reports were received from the censorship, Sunday opening, transportation, film theft and other standing committees. Forty-two directors were elected to serve for the coming year and at the conclusion of the meeting of the association there was a meeting of the directors, who were officers of the association for the coming year.

Tuesday afternoon President William A. Brady laid the cornerstone for the new Cleveland Film Exchange Building, which when completed will be the home for the film exchanges in this important distributing center.

FILM CENSOR BILL VETOED

Massachusetts House Sustains Governor's Action

Governor Coolidge of Massachuetts on June 4 vetoed a bill providing for censorship of motion pictures. With his veto he submitted an opinion by Attorney General Allen that the bill was in conflict with Federal regulations regarding the interstate movement of films, and that its terms made it possible that the right of trial by jury might be taken away. The House voted 202 to 14 to sustain the veto.

. . .

Giant Studio for Frisco

The Golden Gate Cinema Studio Corporation will build a giant plant at San Mateo, Calif., and rent it out to twelve moving picture studios. Three hundred thousand dollars will be spent at once. The building will be finished in about six months and then companies will come in from Los Angeles. San Mateo is the suburb adjoining San Francisco. Ten thousand people will be added to the county by means of the moving picture enterprise.

. . .

Cast of "So Long Letty"

"So Long Letty," the first of the Christie's first big all-star specials, goes into production in Los Angeles June 15th. Al Christie will direct the picture himself.

Grace Darmond, Walter Hiers, T. Roy Barnes and Colleen Moore will play the leading parts.

. . .

Gasnier to Direct "Kismet"

For the first time since organizing his own company, Louis J. Gasnier, head of Gasnier Productions, will take up the megaphone and assume personal direction of the coming production of "Kismet" with Otis Skinner in the leading role.

Robert Warwick Sued for $34,444 Alimony

Mrs. Arline Bien, daughter of Ferdinand W. Peck, wealthy Chicagoan, and divorced wife of Robert Taylor Bien, known on stage and screen as Robert Warwick, has sued him in the Circuit court in Chicago for $34,444 back alimony. She also asked for a writ of ne exeat to restrain Bien from leaving the state until the money has been paid. She alleges he earns $125,000 a year.

The couple were divorced on Oct. 29, 1909, and Mrs. Bien was awarded $3,000 a year alimony. She charges her ex-husband has paid only $1,500 to date.

She met and became engaged to Mr. Bien in Paris, where both were pursuing musical studies.

They were married in March, 1902, at the home of the bride's father here. There is one child, Rosalind, now 16 years old.

. . .

Republican Convention Screened

For the first time in history, motion pictures were made of a political convention when the Republicans gathered in Chicago. The great Coliseum, where the meetings are held, was lighted by giant electric lamps, arranged for by the Republican National Committee for the purpose of making news weekly pictures of the proceedings. This event is recorded in detail in the forthcoming issue of the International News.

. . .

Goldwyn Buys "The Trap"

Goldwyn Pictures Corporation has purchased Maximilian Foster's "The Trap" for filming. Executives of Goldwyn and Appleton & Co., who will publish the book, have decided to change the title from the "The Trap" to "To the Highest Bidder," and the author has approved the alteration. When the book appears it will carry the new title.

TO PRODUCE IN SPAIN

George B. Seitz to Make Feature Abroad

George B. Seitz, famous as a producer, director and star of Pathe serials, is going to Spain to produce the first feature picture he has attempted in his long career in motion picture work. June Caprice will be co-starred with Mr. Seitz. Marguerite Courtot, who has appeared with Mr. Seitz in serials he has produced for Pathe will have a leading part in the production. Harry Semels, interpreter of heavy roles in several serials, is also to accompany the party.

The trip to Spain is the first evidence that the long contemplated invasion of Europe by American producers, in search of Old World settings and locations, has begun. Mr. Seitz will be the first to arrive on the Continent. He will sail with a company of nine players and technical experts for Algeciras, Spain, on July 6.

The story selected is an adaptation from a play he wrote some time ago under the title "The Golden Senorita."

. . .

Herbert Brenon's Next

Word has been received that Herbert Brenon's next two pictures, "Sister Against Sister" and a screen version of Sir Rider Haggard's "Beatrice" may be expected in New York in August and September. Mr. Brenon, with a cast headed by Marie Doro, has been working for several months in and around Taormina, Sicily, with the Greek theater there, Mount Etna, the Ionian Sea and ancient Greco-Roman towns for settings and background.

. . .

Plunkett at the Strand

Joseph Plunkett has been appointed managing director of the Strand, to take the position left vacant by Jack Eaton, who resigned recently, his resignation to become effective June 14.

Mr. Plunkett has resigned from the Selznick Corporation, having just returned from Europe, where he acted as foreign representative for L. J. Selznick.

. . .

Rogers to Report Conventions

Will Rogers, humorist, lariat-swinger, and Goldwyn Pictures star, has been retained by the Scripps McRae Newspaper Syndicate to report the national Republican and Democratic presidential conventions which are soon to take place. Rogers will report the Republican in Los Angeles, because he says, "I will not have to stand the breath of the dry delegates." He will go to San Francisco, however, to superintend the selection, in person, of the Democratic nominee.

. . .

Alice Joyce's Next

Alice Joyce's next special production will be "The Vice of Fools." It is nearing completion under the direction of Edward Griffith. Prominent in the cast are: Ellen Cassidy, Robert Gordon, Elizabeth Garrison and William Tooker.

IS THAT SO!

Annette Kellerman is planning a trip to the Orient this summer to forget the strenuous six months just passed in making her first modern comedy-drama, "What Women Love."

Molly Malone, who was leading woman for Roscoe Arbuckle and in other productions, has just signed a long-term contract to play exclusively in Goldwyn Pictures.

Carlyle Blackwell has placed his name to a Cosmopolitan contract and will make his first appearance with Marion Davies in her latest starring vehicle, "The Restless Sex."

Doraldina, whose engagement was recently announced by Metro, left New York on Tuesday of this week for the Pacific Coast, where she will begin work in about a fortnight on her first production.

Alan Forrest, who plays opposite Mary Miles Minter in "Peggy Rebels," has been on the stage since he was fifteen years old. Be began with the Majestic Theater Company in Cleveland while still in school, and remained with it for three years. Two seasons on the road followed, then he foresook the stage for the screen. He has been with the American for three years, identified principally with Minter productions.

Cleo Madison has been signed by Metro to play the leading role in "Big Game."

Fred M. Malatesta, the noted Italian actor, has been engaged for *Ethel Clayton's* new starring adaptation, "Rosanne Ozanne."

Alice Terry, an eighteen year old high school girl from central Illinois, is to play one of the leading roles in "Hearts are Trumps," a Metro production directed by *Rex Ingram.* It's a Drury Lane story.

Nalbro Bartley's "The Gorgeous Girl" is to be filmed, with *Alice Lake* in the stellar role, following the completion of "The Misfit Wife."

The Los Angeles Athletic Club has now a settlement of roof-dwellers. *Edward Sutherland* heads the organization and it includes *Tony Moreno, Thomas Meighan, William Duncan, Wallace MacDonald* and *Jack Gilbert.* The idea is to sleep on the roof when the weather is a bit warm.

Florence Deshon is to play an important role in "Curtain," *Katherine MacDonald's* next First National release.

Anders Randolph, well-known for portrayal of "heavy roles, who plays the powerful wall street magnet in the Cosmopolitan Production feature, "Buried Treasure," is also a portrait painter.

Van Dyck Brooke was signed this week for an important role in "The Passionate Pilgrim," a Cosmopolitan production.

Bebe Daniels's first production as a Realart star will be "You Never Can Tell," an adaptation of two short stories that were published recently in the Saturday Evening Post, by Grace Lovell Bryan.

John Sainpolis and *Rose Dion* have been engaged by Goldwyn for the cast of "The Great Lover," which *Frank Lloyd* will direct.

SCREEN NEWS OF THE WEEK

CHINESE-MADE FILMS PROMISED

James B. Leong Productions to Present Real China on the Screen

CHINESE motion pictures made by Chinese in and for America are promised in the announcement of the formation of the James B. Leong Productions, Inc., of Los Angeles. It is the purpose of the new company to present the real China on the screen, thereby correcting the general impression that Chinese life, as it may be seen through the camera's eye, is chiefly concerned with tong wars, opium smoking and strange methods of gambling.

Mr. Leong, head of the company, is said to be familiar with his native country's life and language as well as America's and has had studio experience as a technical expert engaged for the productions of "Broken Blossoms," "The Red Lantern," "The Pagan God," "Mystic Faces" and other photoplays dealing with one aspect or another of Chinese life.

A story by Mr. Leong entitled "The Porcelain Bell of China" will be the first production. It will weave the history of the discovery of porcelain in China into a romantic plot, and in this will illustrate the intent of Mr. Leong and his associates to tell something about China's past and present achievements through the medium of dramatic narrative.

"World and His Wife" Coming

The next Cosmopolitan Production scheduled for general release is "The World and His Wife," a picturization of the play of the same name, by Charles Frederic Nirdlinger, July 25th is the date set for its premiere showing in the different theaters of the country. With Alma Rubens as the featured player it numbers among its members such well known names as Montagu Love, Pedro de Cordoba, Charles Gerard, Gaston Glass, Byron Russell, Margaret Dale, Mrs. Allan Walker, and others.

• • •

"Passionate Pilgrim"

Robert G. Vignola, director of Cosmopolitan Productions, began work last week on "The Passionate Pilgrim," from the novel of the same name by Samuel Merwin. Matt Moore, the youngest of the Moore brothers, heads the cast. He is surrounded by Frankie Mann, Julia Swayne Gordon, J. S. Gordon, Van Dyck Brooke, Tom Guise and Arthur Donaldson.

First Train Filmed

Governor Alfred E. Smith of the State of New York has accepted an invitation from the Educational and Industrial Department of the Universal Film Company, to be "movied" in the "De Witt Clinton," the first train that was ever run in the State of New York. The first trip with passengers was made on Aug. 9, 1831. The "De Witt Clinton" has been in storage at West Albany, N. Y. for many years.

• • •

Margarita Fisher's Next

"The Week End," a play from the pen of Cosmo Hamilton, will be the next "Flying A" Special to be released by the American, following "Peggy Rebels." It is a story of Margarita Fisher's own selection, and in it she appears in the stellar role.

• • •

Thurston to Make Film

Howard Thurston, the magician, has just completed a successful season. His summer vacation will be devoted to the making of a photoplay called "Eternity."

Scenario Contest

Thomas H. Ince, the Los Angeles Record and Sid Grauman announce a huge scenario contest for amateurs. Two thousand dollars will be paid for any feature scenario available for production in the Thomas H. Ince Studio, and three thousand dollars is offered for a photoplay acceptable for a Hobart Bosworth special production. The most striking and original feature of the contest is the fact that two thousand dollars will be paid by the Ince-Record-Grauman Committee for "unavailable" scenarios. These prizes will be given to fourteen scenarios that have merit, but because of certain conditions are not suitable for actual production. The capital prize for an unavailable script is $1,000. The contest opened May 24th, but no scenarios will be received before July 1st.

• • •

Work in Snow in Summer

While Southern California basks in sunshine and the east is beginning to assume its summer aspects, snow scenes in the real were photographed by Rex Ingram, director of "Hearts are Trumps," at Huntington Lake, seventy-five miles up the mountains back of Fresno, Cal.

According to Ingram, more than six feet of snow was encountered in the mountain fastnesses directly back of the famous center of the raisin district.

• • •

To Publish Moreno's Life

Antonio Moreno, Vitagraph star, recently granted to the Lord Northcliffe press of England, the rights to publish in serial and book form the story of his life, from the time of his boyhood in Spain to present time. S. F. Jacobs, representative for Lord Northcliffe, secured the star's permission at the Vitagraph studio in California, where Moreno is starring in a serial play by Cleveland Moffett and Albert E. Smith.

SENNETT'S PLANS

Fixed in Policy of Two and Five-Reel Comedies

A larger and even more active policy than ever will characterize the operations of Mack Sennett, according to his personal representative who has just arrived in New York to open up offices for the Mack Sennett Comedies, Inc., and lay out an active campaign of exploitation.

Mack Sennett's latest achievement in big pictures is "Married Life," and it will be released June 15 by First National.

Mr. Sennett's personal representative in New York is E. M. Asher who states that offices will be opened with or near the headquarters of the Associated Producers when that corporation decides on a location. Mr. Sennett's plans, according to his representative contemplate the production of eight or ten two-reel comedy features per year and four or perhaps five five-reel super-comedies or comedy dramas. For the present and until the expiration of existing agreements, the Sennett two-reel pictures will continue to be distributed by Paramount-Artcraft.

• • •

Miss Ostriche Returns

After a year's absence from the screen, due principally to illness, Muriel Ostriche is again acting before the camera. This time she is under the management of Garnette Sabin and is making two-reel comedies. Later the star will be seen in some five-reel productions.

• • •

Julian Signs with Kane

Arthur Kane has made arrangements to market the Rupert Julian films. Mr. Julian will produce four specials a year. They will be known as the Rupert Julian Productions. The star will be the director himself, but the plays will be chosen from popular books and stories.

Wallace Reid in "The Bear Trap" (Paramount) is in a wild dash for first prize and he doesn't intend to have any tricks played on him

"It's just as easy as it looks," declares the Fox star, Tom Mix. And from the security of the rocking-chair it certainly appears simple

Dorothy Gish in "Mary Ellen Comes to Town" (Paramount) surely has her hands full in trying to corner the ice-cream cone market

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"PASSERS-BY"

(*Continued from page* 1210)

"You—you want me to bring him in 'ere?" he faltered.

"That's exactly what I said, Pine," Peter replied, smiling.

And the something that had at sometime been a man was brought in. He was filth from his torn cap to his worn-out shoes. He fairly reeked with poverty. His clothes were torn and buttonless but both lapels of his ragged coat were covered with pins of every description. He stood shivering in the doorway while Pine looked at him in loathing and disgust.

"Come in and sit down," invited Waverton. "And you might tell us your name," he added.

"My name used to be Burns as far as I can recollect but now it must have changed to 'Man' because when folks gives me things all they say is ''Ere Man!'"

"How did you come to fall so low, my good man?" asked Peter, sympathetically.

"Me? Fall low?" rasped the derelict, "I ain't fallen, sir. I'm very good on me pins."

"He fair gives me the creeps, sir, 'e does," whispered Pine confidentially to Waverton.

"You'll stay to supper I hope, Mr. Burns," invited Peter, cheerily.

Waverton made Burns comfortable in the easiest chair he could find while he ordered Pine to bring in a sumptuous repast for this strange guest.

In the meantime the fog was increasing. Another victim, a woman, fought her way through it. She had successfully shaken off the approaches from numerous pleasure-seeking males and had lost her way along Piccadilly. Her tired limbs could not carry her much further and she sank in despair on the doorstep of Peter Waverton.

In the cheery rooms above a ravished appetite was being satisfied.

"Never mind the knife and fork," Peter said to Pine, who was trying to force these tools upon Waverton's guest. "Mr. Burns prefers the oriental method."

"If I were in your place Burns," he continued, "I'd be kicking like the devil. I should expect the State, which produced me, to find some kind of employment—some light work."

"Work, mister?" replied Burns between gulps, "work's for workmen."

Burns finished his meal with the finesse of a real artist. Thinking of the coming day in the streets he carefully wrapped the crusts and other leftovers in his paper napkin.

"Just a moment, Mr. Burns," said Peter, and turning to Pine he commanded, "Bring me my overcoat!"

Pine stared at him in amazement but on second thought did as he was bidden. He left the room looking back at Burns in disgust and returned with Waverton's coat. Peter took it from him.

"Here, Mr. Burns," he said, "this is a rotten night. You'll need this to keep warm. Better take it along."

If Burns was amazed Pine was stupified. He gazed at his master in horror. Could the poor man be going completely out of his mind? But perhaps he had taken a drink too many.

"You—youse is givin' this to me?" stammered the ragged Burns.

"You need it more than I do, old chap. And any time you need anything drop in on me. Come and see me again. That's all, Burns."

Burns muttered a word of thanks and drew the coat more closely about him. This was luxury! It didn't seem right, but if a man was going to throw away a perfectly good coat on him he might as well take it.

"This is the way out," said Pine, haughtily, waking Burns to his senses.

"Goo' bye, sir, and thank ye kindly, sir." Burns waved a farewell and toddled after Pine to the door.

Waverton sat in deep thought for a moment and then throwing away his cigar looked out the window. He saw Burns leave the front door and amble up the street. Then he stooped and picked up some more pins from the sidewalk. A newspaper was blown in his way. Burns picked it up, took off the warm overcoat and wrapping it up in the paper went his way. Peter watched him until he had disappeared into the dense fog.

"Passers-By," he thought, "yes, there are a lot of poor souls much worse off than I." He walked slowly back to the comfortable chair and cosy firelight. This was a night of musing for him. He had become engaged to Beatrice Dainton. Why, he knew not. He did not love her. True, she was a charming girl, but the world was full of charming girls. He did not want to marry anybody.

Suddenly the pathetic face of Margaret appeared in the fireplace. He knew then why he didn't want to marry—why he never should marry. This wild love of his past was the only love. None could ever take its place for she was the one woman for him. He had long given up looking in the daily columns of the London papers for what he most feared—a suicide.

She had sent him no word whatever, but completely slipped out of his life. He had searched the city for traces of her but all to no avail. He suddenly received a shock. What—what if she could be one of the "passers-by" that Pine had spoken of? Perhaps she had passed these very windows—the windows that looked out upon life as it existed. The thought was maddening but seven years had passed and no solution had showed itself.

His thoughts were driven from his mind by the sudden entrance of Pine.

"Queer fellow, eh Pine, the chap that was just here?"

"If I might be so bold, sir, I would say 'e is one of the queerest I ever see," ventured Pine.

(*Continued on next page*)

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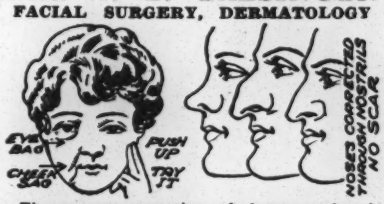

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"You have seen nothing of Nighty?" Waverton asked.

"No, sir, guess 'e must be on 'is beat, sir," answered Pine.

Waverton selected a cigar and lit it.

"The people who are at home tonight are lucky, Pine," he remarked, sinking once more into his favorite chair.

"Yes, sir," replied Pine, smiling at his own snugness, "it's dangerous to be abroad. The young person in our doorway seems frightened out of her life. Respectable too, I fancy."

"What?" exclaimed Peter, springing from his chair. You say there's a woman out in this storm! Show her in—er wait," he added on second thought, "I'll go myself."

He dashed down to the door followed by Pine and opened it. Sure enough, there was a woman huddled up trying to secure a little shelter from the overwhelming dampness.

"Won't you come in," suggested Peter, "You must be wet through. I assure you it will be perfectly all right. Mrs. Greene, the housekeeper, will look after you."

The woman reluctantly entered and followed Waverton up the stairs. Pine closed the door behind them and walked slowly up the stairs mystified with all the goings on of the evening.

They entered Peter's room. The woman shrank down to the welcome fire which seemed to fill her tired body with new spirit. On close scrutiny Waverton was aware that she was not a woman of the streets. She was neatly and carefully dressed from her heavily veiled hat to her emaculate boots. There was something oddly familiar about her.

She looked curiously about the room until her gaze fell on Peter and she gave a queer start.

"How do you feel?" Peter inquired.

"Much better thank you. I'm all right. I must go now." She arose, faltered, and started for the door. Peter knew that there was something out of the mists of memory familiar if he could but recall it.

"No—no," he said, fighting for time, "you must rest a moment. That abominable fog got into your lungs. It's poisonous."

Then, as he drew closer to her the mists in his mind cleared and the past all came back to him.

"Margaret," he said, slowly, "you and I can't part like this. I know your face as well as you know mine."

"Yes, Peter," she faltered, "But I must leave you now. I can't stay here."

"You must tell me first," he demanded, "why you left. I suspect my sister was at the bottom of it."

"Don't speak unkindly of Lady Hurley. In the circumstances she didn't consider me a proper governess for her children."

"She lied to me—many lies! I'll never forgive her. But, what are you doing now, Margaret?" he questioned anxiously.

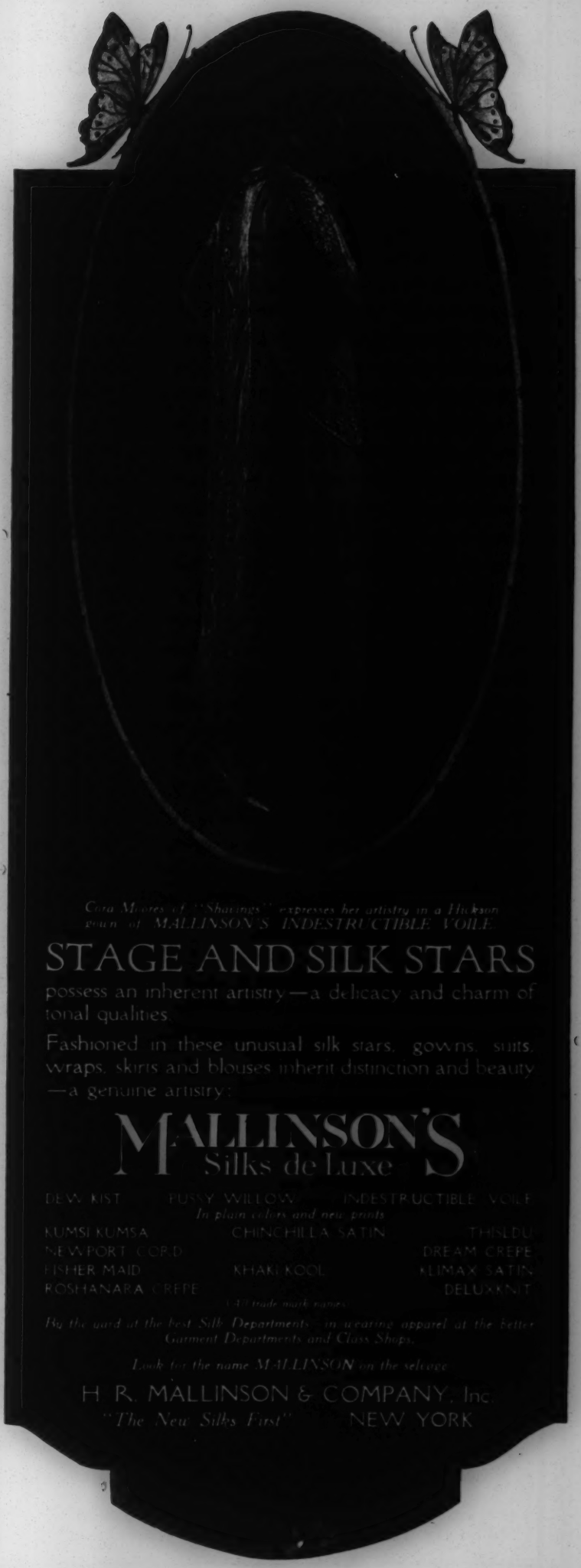
"I do sewing now that I have someone to live for and—oh, please let me go, Peter!"

"Some one to live for!" echoed Peter, mystified.

"The child, Peter! Our child—our boy!"

Peter sank into the chair and covered his face with his hands.

(To be Continued Next Issue.)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I have written several plays and have sent them to various producers, who have returned the plays to me with formal notes of rejection after several months delay in each case. Modesty forbids me to assert that these plays are good. What I desire to know is how to get these works a hearing before I am dead of old age—or destitution.

M. Q. S.
Red Bank, N. J.

The best way for you to present your works is through the medium of a play broker. They have made a business of the art of selection. If your plays are not good, they will tell you why, and they will either suggest ways of improvement or suggest that you take to farming for a livelihood. In either case it is to their interest to be careful and candid. They will try to place your plays, if they think they are producible, at a brokerage fee.

. . .

Dear "Ask Me" Editor:—
We are a song and dance specialty team. We have either seen or done everything in the world. Probably you are not giving away ideas. But if you are, will you throw one our way, and give us a new idea in the way of a song and costume. Mae is about a minute high, and I am about sixteen feet. We're both thin, and, ahem, good to look at.

MAE AND JACK.

Dear Mae and Jack:—
Certainly we are giving away ideas. We have such an overproduction of them that we hate to sell them. Every morning between ten and ten-thirty we market about a thousand. And for the remainder of our five-hour working day we play Samaritan.

Why not get yourself up as a Ouija board, Jack? And have Mae and a little cat costume themselves as the little travelling tripod. Human interest, humor sentiment and infinite cleverness and cynicism could be piled into the accompanying song, words, and dance. Just think of what you could tell on the Great Conventions, your neighbors, and President Wilson.

. . .

Dear Mr. Bernays:—
May I—a rank stranger—partake of your "Ask Me" liberality? I find it so all-fired nourishing, that I'll just put it up to you ker-plunk!

In marketing songs, if we're live ones, there comes up the question of international representation. Now what I wish to know is: Does some song broker or kindred merchant in this country accept on a commission basis, the business of assigning foreign rights to, say, English, Australian, etc., music publishers? If so, could you tell me the name of some such broker?

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IF this overall movement keeps spreading, carpenters and bricklayers will have to wear evening clothes to distinguish themselves from bankers, lawyers and other common people.—(Tom Bret's Topical Jazz.)

. . .

Johnny. Are you the trained nurse papa sent for?

Nurse. Yes.

Johnny. Well if you're a trained nurse let's see you do some tricks.—(Tom Bret's Topical Jazz.)

. . .

A mail carrier works in all kinds of weather and his pay is about as rotten as the Brooklyn telephone service. Let's give the postal employees more pay and send it special delivery. — (Tom Bret's Topical Jazz.)

. . .

Prices are coming down like a skyrocket. You can get a pair of socks any day now for the price of a fur overcoat.—(Tom Bret's Topical Jazz.)

. . .

Harry Stephens sez it looks like the Republican party is going to win by a five million dollar majority.—(Tom Bret's Topical Jazz.)

. . .

Little Willie. Aw, ma. I don't want a bath. If I get clean look how bad it's gonta make them holes show in my stockings.—(Tom Bret's Topical Jazz.)

. . .

George Bothner sez the way to a man's heart is through the kitchen. In other words an ice-box vamp has a sofa-sitter beaten to a frazzle.—(Tom Bret's Topical Jazz.)

"Gimme a chicken."

"Do you wanna pullet?"

"Naw, I wanna carry it."—(Screen Smiles.)

. . .

She raised her skirt to fasten up her stocking.

She didn't know that she'd start something shocking.

Four autos crashed, and soon the gore was flowing.

The drivers didn't look where they were going.—(Screen Smiles.)

. . .

Remember when the stuff was so plentiful that sometimes we would say, offhand like this, "Make mine small one this round."—(Screen Smiles.)

. . .

A Dallas widow says she broke her last engagement because her fiance said he wanted to marry before Christmas so he could eat at her house.—(Screen Smiles.)

. . .

Lady—Is this a pedigreed dog?

Dealer—Pedigreed? Why if that dorg could talk he wouldn't speak to either of us.—(Screen Smiles.)

. . .

"Husband in dream kicks wife and she gets divorce"—sounds like an ad for twin beds.—(Illiterate Digest.)

. . .

Headline in paper says, "Thieves get two thousand dollars worth of liquor, —must have taken two bottles—(Illiterate Digest.)

. . .

I claim that any man that was smart enough to make out one of these income tax sheets was smart enough not to have to pay anything. —(Illiterate Digest.)

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70 Fifth Avenue, New York City

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*), entitled:

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Price 25 cents

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Male Chorus, Ballet from Faust
Booth Tarkington Juvenile Comedy
Capitol Concert Orchestra of 60

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Where'll We Eat?

Shanley's

The history of the Revolutionary War contains no more thrilling episode than the story of General Putnam's ride on a horse dashing across a tortuous terrain, constantly under the musketry fire of the enemy. It is rumored that when he dismounted from his horse, he immediately put up the building on Broadway since known as the Putnam Building at 43d Street, and that thereupon Mr. Shanley moved in. Whether there is any truth in this tale is a matter that the DRAMATIC MIRROR is sparing no expense to ascertain. All that can be authoritatively stated at the present time is that it is a certainty that Shanley's is in the Putnam Building, and that it provides grub of exceeding texture to the guest.

• •

Hotel Shelburne, Brighton Beach

Madame Schumann-Heinck is the fairy godmother of the military symphony band known in the Army as the 350th Field Artillery Band. In time of Peace, they prepare for War, and hence give daily concerts in the Hotel Shelburne at Brighton Beach. They are heralded far and wide as the "Black Devil Band" and the quality of their music is such that great hordes of visitors flock into the Shelburne for to hear them play under the leadership of Lieutenant J. T. Brymn, an able and masterly conductor of popular and classic strains.

• • •

Pre-Catelan

Hosts of folk from the provinces and the Middle West, the Far West as well as the Wild and Wooly West are finding and have found that the Pre-Catelan is just the place to spend an early or late evening. The architecture of the establishment was modelled in the days when New York could not dream that the rest of the country would ever become arid and acrid, but the change has made very little difference in the appearance of the Pre-Catelan on 39th Street. For those who like a cabaret form of revue, the Pre-Catelan offers the latest thing in that line, and the dining is at a higher peak than ever before.

• • •

Drake's

In the heart of the theatrical and shopping district around Times Square and the Library is Drake's, where one may get goose or gander with the proper trimmings and garnish. Everything in the interior is finished in that restful gray dove color generally described in girl's shoes called gray suede. The history of the place shows a steady and remarkable progress, starting in as a very small restaurant on 42nd Street, then a larger one, then running through the block to 43rd Street, and then starting on a career in climbing upwards. At present, the entire second floor has succumbed to the necessary encroachments of Drake's, and the time is not far distant when it is expected that elevators will be installed, and Drake's will resemble the Woolworth Tower, with happy diners on every level.

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A Romance of the French West Indies
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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: COLONIAL—"Underneath the Bough," a pleasing comedy with a dash of melodrama, in which Lou Tellegen is starred, opened here Monday night. The production was known at Wilkes-Barre, Pa., as "The Blue Devil," and later at Baltimore and Philadelphia as "Speak of the Devil," First week. WILBUR — Lew Fields' latest comedy, the "Poor Little Ritz Girl," is an ordinary musical play with a few bright spots. Second week. HOLLIS—"Genius and the Crowd," with the young dramatic actor George Rennavent, is still pleasing many. Third week. SHUBERT—"I'll Say She Does," with the humor of Roland Young and the pleasing personality of Juliette Day, has scored a big success. Last week. TREMONT—"Mary" has proved so popular that it is settling down for a long summer's run. Third week. PLYMOUTH—After so many musical comedies, it was quite a relief to see Crane Wilbur in such a weird, hair-raising play as "The Ouija Board." Second week. Aldrich.

BUFFALO. With one of the theaters playing stock and the Shubert-Tech closed for the season, the drama is at a low ebb. A season of motion pictures opened at the Tech June 6 for four weeks. "Jack."

CALGARY: GRAND—May 27-29, Guy Bates Post in "The Masquerader" pleased good sized audiences immensely. The play and company are first class. June 3-5, Gus Hill's Minstrels filled a long felt want. There are some excellent representatives of the old time minstrel men, including the favorite of our younger days, George Wilson, who has lost none of his powers to amuse. Business very good. Forbes.

CLEVELAND: OPERA HOUSE—Last Saturday night, the Opera House opened its summer season of stock under the management of Robert McLaughlin. "No More Blondes" was the initial offering, and it proved a happy choice, for it was light, snappy, entertaining—just the right thing for warm weather entertainment. The McLaughlin stock company is unique in that it has two leading ladies and two leading men, thus making the choice of plays available for production much larger than under normal conditions. Alice Fleming and Frances Sterling Clarke will alternate in the leading feminine roles, while Robert Hudson and Ralph Bunker will be seen in the masculine leads. Others in the company include F. B. Hersome, Dorothy Ely, Maude Nolan, Phoebe Benrimo, Dallas Anderson, and Foster Walding. The company, under Mr. McLaughlin's direction, will not only present many of last season's successes, but will also stage several try-outs for Al Woods, principally "The Jury of Fate," by C. S. McLellan, and "Up in the Haymow," by the authors of "Up in Mabel's Room." The opening play, "No More Blondes," served to introduce all the members of the organization in pleasant and congenial roles. Loeb.

EDMONTON: EMPIRE—May 31-June 2, the Gus Hill Minstrels pleased good business. George Wilson was as entertaining as ever and the whole show went with a snap. Forbes.

LONDON, Can.: GRAND OPERA HOUSE—"P. B. I., or Mademoiselle of Bully Grenay," a war play by veterans of the Great War, was presented for five performances, May 31-June 3, to good business and was much enjoyed.

Coming—"Little Red Riding Hood" (return), June 10-12. Webbe.

MONTREAL: HIS MAJESTY'S — May 30-June 5, Stuart Whyte's production of "Little Red Riding Hood," which was so popular here last April, paid a return visit, and scored another success, judging by the large audiences, especially of children, that went to see it. Ian Hunter, Johnny Osborne, Zara Clinton and little Dorothy McKay were received with as much enthusiasm as ever. Week of June 7—"The Dumb Bells," in the London Revue "Biff-Bing-Bang," which they made so popular in the trenches. Three Montreal boys are in the cast. Tremayne.

PROVIDENCE: SHUBERT MAJESTIC—Closing the season, David Belasco presents "Daddies." The play has drawn a good house all week. There has been much comment on the play. Wallace.

SAN FRANCISCO: COLUMBIA—"Clarence" will run for another week and on June 7, Mrs. Fiske will again pay us a welcome visit, coming to the Columbia with "Mis' Nelly of N'Orleans." ALCAZAR—A double bill. Belle Bennett and Clay Clement will offer "A Sleepless Night" and Ferrier Opera Co. will present a comic opera entitled "The Jealousy of Le Barbouille." The next dramatic offering will be "De Luxe Annie." CURRAN—Last week of Louis Mann in "The Friendly Enemies." On June 6, Richard Walton Tully will offer his "Keep Her Smiling." SAVOY—Barney Gerard's "Follies of the Day" is being presented. Barnett.

SEATTLE: METROPOLITAN—Raymond Hitchcock in "Hitchy Koo—1919," May 30-June 5. "Passing Show," June 8-12. Al. G. Barnes' Circus, May 27-30. Mendell.

E. F. ALBEE, President **J. J. MURDOCK, General Manager** **F. F. PROCTOR, Vice-President**

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Next Week, June 14 — RIVERSIDE, New York

Week After, June 21 — ALHAMBRA, New York

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VAUDEVILLE BILLS for WEEK of JUNE 14th

(Week of June 21st in Parenthesis)

NEW YORK: ALHAMBRA—The Briants (N. Y. Colo.); Quixey 4 (Coney Island, Bright.); Barbette; "Putting It Over"; Lillian Shaw; Ward Sis & Dooley; Billy Glason; Rigoletto Bros. (Bklyn., Bush); Fenton & Fields. PALACE—Rooney & Bent (N. Y., Roy.); The Sharrocks (Bklyn., Bush); Morris & Campbell; Maude Earle & Co.; Harry Fox & Co. RIVERSIDE—Handers & Melliss; Mollie Fuller; Vera Barstow; James Lucas Co.; 3 Weber Girls; A. Friedland & Co.; Bert Errol (Balt., Mary.); Nelson & Cronin. ROYAL—Amoros Sisters (Bklyn., Bush); A. Robbins; Mr. & Mrs. G. Wilde (Bklyn., Bush.); Gordon & Ford; Elizabeth Murray (Bklyn., Orph.); Hugh Herbert & Co. (N. Y., Al.); Diamond & Girlie (N. Y., Al.). COLONIAL—Many & Snyder; Tom Patricola; Hartley & Eastman; James Hussey & Co.

BROOKLYN. ORPHEUM — Royal Gascoignes; Grace Huff & Co. (N. Y., River.); 4 Nightons (Bos., Keith); Harry Tight & Co. (Bos., Keith); Lydell & Macy (Coney Island, Bright.); Dainty Marie (N. Y., Pal.); Fritzi Scheff (N. Y., River.); Ed Forton. BUSHWICK—Bert Howard; Buzzell & Parker (Coney Island, Bright.); Harry Hines; Lillian Herlein; Jane & Kath Lee (Bklyn., Bush.); Whiting & Burt; Man Hunt Co.; Anderson & Yvel (Coney Island, Bright.).

BOSTON: KEITH—Maria Lo (Port., Keith); M. Montgomery; Vinie Daly (Phil., Keith); Bert Melrose; Jack Hanley; Lexey & O'Connor; Lewis & Dody; Under Apple Tree; Harry Holeman & Co.

CHICAGO: MAJESTIC—4 Marx Bros. Co.; Emma Carus & Co.; Wilbur Mack & Co.; Ames & Winthrop; Ishikawa Japs; Frank Wilson. PALACE—Harry Watson & Co.; Lane & Moran; Brown & Weston; Edith Clifford; Leipzig. STATE-LAKE—Nat Nazarro, Jr., & Co.; "And Son"; Hampton & Blake; Vernon Stiles; Robbie Gordone; Helene Davis; Watson's Dogs.

CLEVELAND. KEITH—Newell & Most; The Pickfords; Beeman & Grace.

CONEY ISLAND—NEW BRIGHTON—Stanley & Birns; Ruth Budd (N. Y., Pal.); Santley & Sawyer; Victor Moore & Co. (N. Y., Colo.); Wilson Aubrey & Co.; Libonati.

LOS ANGELES: ORPHEUF—Mason & Keeler Co.; Margaret McKee; Blossom Seeley & Co.; 2 Rozellas; Will M. Cressy; DeWitt Young & Sis; Sylvester Schaffer; Cressy & Dayne.

PHILADELPHIA: KEITH—4 Readings (Wash., Keith); Larry Harkins & Co.; Mrs. G. Hughes & Co. (Balto., Mary.); Mason & Pole; Harry Delf (N. Y., River.); Sylvia Clark (Bklyn., Orph.); Cornell Leona & Z; Harry Carroll (Phil., Keith).

PITTSBURG. DAVIS — Little Cottage; H. & A. Seymour; Harry Cooper.

SAN FRANCISCO: ORPHEUM—Last Night; "A Touch in Time"; Werner Amoros Trpe.; Nellie Nichols; Emil & Wille; Bert Hanlon; Baxlev & Porter; Bothwell Browne & Girls.

WASHINGTON: KEITH—Frances Kennedy (N. Y., Pal.); Will Oakland; Selbini & Grovini; Clifford & Wills; Ralph Hertz; Bekefi Dancers; Henrietta Crosman; Brengks Models; Lemaire & Hayes.

VAUDEVILLE IN MANY CITIES

BOSTON: KEITH'S — The chief feature of the bill this week is the Ford sisters, Dora and Mabel, in their latest dancing act, "Frolics of 1920." The costumes were beautiful and striking, the dancing was above the ordinary and the audience was well pleased. "Just Like a Man," a sketch with the time-worn sex triangle as a plot but with a very original twist, was presented and cleverly acted by Grace Huff and company. Clifford and Willis in a "hick" act called "At Jasper Junction" made a hit. Bensee and Baird in an act of song and humor sent the audience into convulsions. Eddie Borden, an actor of the "boob" variety, pleased everyone with his tricks. Burt Gordon and Gene Ford, comedians and singers, were very entertaining in their act entitled "Recital Classique." Frankie Wilson in a posing act called "A Modern Mirage" scored a success. Emilie and John Nathan closed the bill with some really remarkable acrobatic feats. Aldrich.

BUFFALO: SHEA'S — Lillian Shaw, always funny in dialect songs, was at her best. The buddies with their comedyette, "Putting It Over," took well. Al Raymond, monologist, appearing as the United States Man, pleased. Josephine and Henning, with recitations, song and dance, were very nimble and received a fine reception. Kane, Morey and Moore in a balancing act; Captain Bert's Seals and Monkeys, and Elm City Four rounded out the program. Barker.

KANSAS CITY, MO.: ORPHEUM—The opening of the first summer season at the Orpheum at popular prices will be of great interest to vaudeville patrons as Kansas City has always had to depend entirely upon the parks for summer amusements, but the season recently closed has been an epoch in the history of theatrical attendance, making the demand for summer shows so urgent that the Empress as well as the smaller vaudeville houses are installing ice plants to insure the comfort of the patrons. Dove.

SAN FRANCISCO: ORPHEUM Blossom Seeley, assisted by Ned Norworth, in an original creation entitled "Miss Syncopation," very justly occupies the place of honor on a good bill. Henri Scott, the basso, scores a hit. Beth Beri, in a neat dancing act, earns much applause. The Rosellas have a pleasing musical act. Mason & Keeler, in their sketch, "Married," are going big. Cressy & Dayne are the only hold-overs. Business good. De Lesaux.

SEATTLE: MOORE — Nellie V. Nichols, said to be one of the greatest character actresses in vaudeville, is the leading attraction at the Moore. Bert Hanlon, the eccentric singing and talking comedian, is another featured number. Hanlon's songs are mostly musical recitations and in singing them he does some good comedy acting. Jack Baxley and Lillian Porter present "The Call of a Song." "Last Night" is a big musical comedy offering featuring Earl Cavanaugh, supported by Anna Francis, Earl Miller and a chorus of seven girls. The Werner and Amoros Trio do some fine juggling. Oliver Smith and Co. present a clever sketch called "A Touch in Time." Emil and Wille have a novelty trapeze number called "Just a Pair of Eyeglasses." Mendell.

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Published by

MOTION PICTURE TRADE DIRECTORY, Inc.

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NEXT NUMBER TO PRESS JUNE 14TH